

MARCH 1951



TWO TULIPS

A. G. GRAY

Australasian **P**hoto-**R**evue

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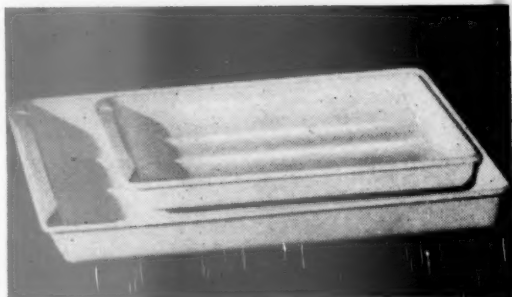
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Review of February Portfolios

I must confess that I found it hard to settle down to a considered criticism of W.E.K.'s "Rhythm" on last month's cover, the reason, no doubt, being the overpowering impact of the strong print and the deep red, to say nothing of the clear white margin. Considered as a design and texture print, this example is more than excellently carried out, the photographing of the actual hands being most realistically handled. Considered as a composition, I found myself troubled by the comparative isolation of the three elements; certainly it would have been fine to have had a real man-sized drum which could have been made to play some definite part in the composition.

A.G.G.'s title page picture "Bitter Fruit" is a pleasantly composed arrangement which has undoubtedly suffered by the small reproduction; I recall the original as being a very fine print. Much as I am against the general principle of placing things right against the edges of the print, I feel that here is the exception. It is the type of composition where this arrangement is quite permissible, the trees being used merely as a frame for a very definite subject matter—in this case, the old weatherboard building.

K.M.W.'s "Peace and Quietness" is the opening feature of the portfolio *Australian Landscapes*. I like this photograph, though its general feeling is surely much more dramatic than the title suggests; to me it resembles something of a stage setting by its lighting, strong relief and weird rock formation. The lesson derived from this print is the clever way in which the photographer employed his foreground of heavy shaded masses so as practically to over-emphasise the lighting in the middle distance. A lucky point was the pleasantly broken nature of the stream; only too often does water in streams and lagoons appear either as a characterless grey strip or else embody a series of over-obvious reflections. Altogether this is a very successful picture.

Would I be accused of punning if I make the remark that I am "stumped" by E.C.L.'s "Octopus Tree"? I feel that I cannot write about this print on the compositional level—all that I can say is that I like the effect as a whole. To come down to fine points, I would doubt the wisdom of endeavouring to combine the novelty angle of the "octopus" with the straight landscape interpretation. Probably it would have been better to include the former aspect as a separate enlargement closely trimmed to the specific motive.

"Upper Hunter Farmlands" (M.G.M.) is an excellent example of its type, the kind that takes in a great expanse of landscape, for more often than not the final result of such a picture is far from interesting. The point demonstrated here is once again the value of the foreground, with special reference to the low-toned tree group as a relieving feature. In any future presentations, the inclusion of a shadeless sky would represent a definite improvement.

I feel that I should have liked L.C.'s "Heaven and Earth" rather more with a slight change of camera viewpoint; that is, by using an angle that could have brought the two trees closer together. As it is, I feel that there is rather over-much sky. A change of viewpoint to the left might also have reduced the lean on the left-hand tree. A change of viewpoint might also have improved this worker's other submission "Monaro Landscape." I feel that L.C. has, at present, a tendency towards formality of approach—a tendency

By KARRADJI

that might well be corrected by close study of the A.P.-R. portfolios. The current print is well produced technically, but the slight change of viewpoint may well have avoided the existing difficulty of one tree being cut down the centre and another on the right running out of the picture.

J.F.A.'s "Evening Shadows" I consider to be a pleasantly composed arrangement. There is normally an added degree of interest to be found in prints that are taken against the light, for these usually embody a definite third-dimensional effect. Another point worthy of notice is the foreground interest created by the soft shadows running across the top of the grass; note that I have mentioned *soft shadows*, for only too often do we see the over-strong type. There is one lucky point in the photographer's favour—note how the bareness of the first tree is offset by the more substantial mass of the second tree, the latter possessing just enough lights intermingled with its foliage to avoid too great a feeling of solidity.

C.W.'s "Evening Chores" is another well-arranged picture and one that demonstrates how even a slight amount of human interest can improve a picture. In this case I feel that had the figure been any bigger it would have had a detrimental effect in the direction of making the subject too complex. I have one regret—namely that I would have liked to see the trees to the left margin a shade further in towards the centre, with a view to cutting into the large and uninteresting circular bush just behind them. I must also refer to some minor eye-catchers in the shape of pieces of dead branch to the right foreground; these seem to catch the eye no matter how one tries to avoid it. Certainly it would have been very much less trouble to pick up these small branches than to have to take drastic measures, such as I did recently in the way of forcibly removing a host of small shrubs and kicking out a couple of stumps which upset my plans for a good picture arrangement. Of course, in these matters, the small viewfinder is often to blame for our failure to notice them early in the proceedings.

The next two prints might well be considered together, as they are by way of being complementary to each other; the one indicates the final result of a wind storm and the other its actual progress. For M.J.W.'s "Windswept," I would certainly recommend a slight trim from the foreground; this action would, at a single stroke, remove the needless, eye-catching footprints and the tiny isolated sand hillock, provide a substantial base, and allow the eye to move more readily to the principal centre of interest. As to W.C.B.'s "Motion," I find it hard to offer any definite criticism, for the picture, in itself, is very complete. An interesting point worth noting is the manner in which the vague upsurge of cloud or driving sand saves the print from being too definitely cut in two by the somewhat central position of the horizon line. The definite feeling of radiation from the right-hand side of the print also contributes to its success.

Considered for its all round interest, I like V.I.C.'s "Rainbow's End" the best of all. The large reproduction should be something of a big thrill to this young photographer whom, I understand, had not

previously seen any of his small snapshots enlarged to striking proportions. This should be a definite encouragement towards future enlarging activity. The contest judges endeavour to make allowance for the inherent possibilities of small prints, but it can be readily understood that the adequate enlargement enables finer points to be more readily appreciated.

The second portfolio "Winter . . . Eleven Impressions" introduces us to a most interesting series of subjects. I very much like M.W.'s introductory print "Drizzle," for I always have a liking for those prints that make you feel a mood as well as see it. I can recall untold occasions when I have seen just such a mood and deeply considered its photographic possibilities. While the above consideration may affect my appreciation, the fact remains that this print represents still further evidence of the high standard of this worker's offerings. No comment is surely required either for or against—it is quite complete in itself.

Prints of misty subjects never fail to remind me of numerous colour prints I have seen depicting the Orient, for the artists of those regions often use atmospheric effects to the very fullest advantage. I feel that A.G.B.'s "Mist on Binna Burra" is just such an effect as they would have liked. Note how the various planes are ideally stepped back; though I have one regret, namely, that the foreground has been so drastically cut. A little more foreground should have been included to provide support for the tree at the left and also to give logical reason for the grass tips shooting up at the extreme left. As for compositional quality, that has been wisely left to the foliage of the trees to "cope," and very well have they gone about it.

A.G.G.'s "Fog" is a more than likeable print in many respects. My only doubt lies in the trees—I very much like the foreground tree and I also like those in the background, but I suppose I cannot complain if I have them both together, completing the ensemble. In this print we notice there are trees and tree branches strongly leading out of the print; this is a tendency which, as a rule, I deplore, but in this case it is more than permissible.

Something of the same tendency is to be observed in C.S.C.'s "Dank Forest," for the slopes of those tree trunks on the right harmonise with those of the main tree shapes to the left. We recall this worker's excellent use of similar subject matter on many a previous occasion. If this one is perhaps not quite as outstanding as some of his others, we can be sure, no doubt, that our friend exposed other negatives on this occasion, the results of which we shall probably see in due course.

D.M.S.'s "Creekside Morning" intrigues me with its rich possibilities. Here, probably, is the ideal negative for the control worker who is adept enough to remove the curved branch from the top right corner; also, the finer branch trailing down from it. Apart from those conclusions, it is a charming print.

"Shepherd's Warning" (F.L.E.) finds me wondering just what to say with the subject photographed as it was and trimmed as it is. Everything is quite logical—the rainbow starts and ends just where it should, while the low horizon allows full play for the bow. The tonal scheme is harmonious.

"Winter" (A.H.R.) carries out its title to the full, and the manner in which it was taken should remain as a lesson to those who will persist in standing and operating their cameras in the middle of roads or pathways. We have, in this case, good examples of one element relieving another, i.e., the white fence relieves the dark trees, the leaf-strewn grass relieves the road, and the patches of water relieve the foreground. At the same time, all these things lead the eye to one definite centre of interest—the distant figures. Thus we have a complete composition.

The last four pages of the portfolio are devoted to snow subjects. It must be admitted that photography amongst snow always calls for very serious consideration. Even with colour photography, we find that subjects are more often than not reduced to a monotone. With this in mind, I feel that the four prints in question are well handled from the angle of composition.

G.W.G.'s "Awaiting Spring" effectively interprets its title; seldom do we see the young lacy tracery of a tree so well photographed. In this case the motive is well contrasted with the rugged background and surrounding snow-covered ground.

I recall seeing the original version of J.H.B.'s "One Alone"—it was indeed a nice print. The various elements are one and all used to best advantage, especially the tree masses at the right; these are nicely balanced by the more distant trees in the background, while the figure is just in the spot where it was needed.

L.J.C.'s "Winter Eyrie" derives most of its success from its back-lighting treatment. This has given attractive luminosity to the icicles, while the fine detail in this area is well offset by the more substantial forward-sloping shadows that, at the same time, serve to break up the bareness of the bank of snow.

"Herringbone" (A.C.R.) appeals to me least of all. I think of it mainly as a personal anecdote, a subject mainly of interest to the experienced (or inexperienced?) skier. I feel that with so many scattered elements, there is a tendency for the eye to jump about from point to point.

PAPUA AND NEW GUINEA

A Footnote by Edgar Bee (see "N.G.'s Photographic Problems").

During past centuries the area now known as the Territory of Papua and Trust Territory of New Guinea has been the meeting place and melting pot for hundreds of different groups of black and brown people, so that to-day there is no typical Papuan or New Guinea islander. Scattered throughout the territories are different tribes of different peoples, speaking hundreds of different tongues. Languages, cultures and customs may and frequently do differ as between villages only a few miles apart. This area is a truly fascinating study for the anthropologist, who is quick to note the differing racial characteristics as between different villages, and even inhabitants of the one village. Probably the mystery of their various origins will never be completely unravelled.

* * *

At Nondugl, in the primitive Highlands of the north-eastern portion of the Territory of New Guinea, a novel sheep-breeding experiment is being carried out at the Hallstrom Trust farm—this might vitally change the lives of the Territory people. The farm was commenced by Mr. E. J. Hallstrom, a Sydney philanthropist, in country with a mean altitude of 5,200 feet, where the population suffers severely from lack of clothing. The average annual rainfall here is 110 inches, whereas in Australia sheep grow most successfully in the 10-25 inch rainfall belt. The aim of the experiment is to breed sheep suitable to these excessively wet conditions, and to train the natives in animal husbandry, shearing, wool scouring, spinning and weaving. The Administration made available an area of 620 acres, and Romney Marsh sheep—the most resistant to foot-rot—were flown in from Australia late in 1948. There are now about 1,100 sheep on the farm and, as the natives become proficient, the sheep will be distributed among them. Families will then be taught spinning and weaving—this to provide their members with warm garments.

The Photographic Societies

NEWCASTLE PHOTOGRAPHIC SOCIETY

The annual report revealed a membership of forty-nine—the second highest figure since the inception of the society thirteen years ago. With its darkroom already well equipped, the society concentrated during the year on the improvement of its library. The society finished the year with a credit balance of £28 after an expenditure of £99.

The election of officers resulted: *President*, Mr. W. H. McClung; *Vice-President*, Mr. C. Collin; *Secretary*, Mr. A. T. Ullman; *Assistant Secretary*, Mr. F. Turner; *Treasurer*, Mr. R. Winn; *Librarian*, Mr. J. Lillyman; *Council*, Messrs. J. Ralston, F. Tully, T. Yearsley and H. Anderson.

The society is planning a class for beginners which will start on May 21. The class will meet on alternate Monday nights.

Subjects, on which practical demonstrations will be given, and the lecturers will be: "Equipment" (Mr. W. H. McClung), "Development" (Mr. C. Collin), "Contact Printing" (Mr. J. Ralston), "Enlarging" (Mr. J. Lillyman), "Enlarging with Control" (Mr. F. Tully), "Reduction, Intensification and Toning" (Mr. R. Manuel), "Print Finishing and Mounting" (Mr. W. H. McClung), "Composition" (Mr. C. Collin).

The course fee will be 10/4.

W.H.McC.

CLYDE WAGON WORKS PHOTOGRAPHIC SOCIETY

The new year opened with an increase in membership, bringing our total almost to the thirty mark.

We now have access to an extremely well-fitted darkroom at the Railways Institute, Castlereagh Street, Sydney. This acquisition is a real benefit, and the first roll-up proved its popularity.

The past year's competition results and awards were finalised. The latter will be presented at an appropriate time. B.O.

HEALESVILLE CAMERA CLUB (Vic.)

Preliminary meetings have been held by a group of local enthusiasts, and the Healesville Camera Club has been formed and shows good prospects of having a successful career.

The club meets on the first Tuesday of each month. A constitution has been tentatively set down, and a sub-committee has drafted a six month's syllabus of meetings and outings. An important feature is that, as far as practicable, talks on and demonstrations of photographic principles and art have been arranged so that they will be relevant to the monthly outings which will follow approximately a fortnight after each nightly meeting.

A local professional portraitist, Mr. Elton Fox, has been elected as President; Mr. J. Sinclair, who specialises in colour photography, as Vice-President; and Mr. F. J. Roberts, pictorial worker, as Secretary-Treasurer. The first general meeting will be held on Tuesday, 6th March. A cordial invitation is extended to any photographers visiting the district to attend any meeting or outing during their stay. F.J.R.

BRISBANE CAMERA CLUB

The first meeting for the year was held on 5th February in the club rooms at Roma Street, and was attended by more than forty people, including eight visitors. The President, Mr. F. Masters, occupied the Chair.

A demonstration of hand-colouring of photographs was given by well-known Brisbane artist and art teacher, Miss Agusta F. I. Hobday, who recently joined the club with the object of giving members the benefit of her years of experience in art. This was considered a fine gesture, and a vote of thanks was moved by Mr. J. L'Estrange. Miss Hobday's demonstration was of great interest to members, and she went to no end of trouble to explain each point as she progressed.

A visitor of interest was Mr. D. Frank Luxeder, a New Australian, and former member of the Budapest Camera Club in Hungary. Mr. Luxeder is a keen salon worker.

The Club Secretary, Mr. Ron Close who, by the way, is doing a very fine job and putting in a great deal of work with correspondence and interviews, read a letter from the President of the Professional Photographers' Association, Mr. W. Poulsen. The letter contained an invitation to members to submit prints for display in a Commonwealth Jubilee Train which is to tour Queensland. Several members have already submitted prints.

Results of the monthly competition ("Child Study") were:

"A" Grade—1, Dr. A. Buchanan; 2, T. Scruse, 3, J. Schrauwen, G. Varcados (equal).

"B" Grade—1, G. Londy, 2 and 3, F. Wallis.

"C" Grade—No award. G.G.-T.

THE MANNING CAMERA CLUB

On 10th January the club had as its guest speaker Mr. P. Swan, a photography officer of Department of Agriculture. Mr. Swan was visiting Taree in his official capacity and was asked along to speak to club members and to judge the club competition.

Mr. Swan gave a very interesting and instructive talk on various photographic subjects. The importance of good photographic technique was stressed by the speaker, and he said that club members should strive to perfect their technique.

While judging the club competition, Mr. Swan illustrated and emphasised the ways in which the technique used could be improved. He also gave club members many useful hints on developing, printing and enlarging.

On 19th November a field day was held on the Comboyne Plateau, thirty-three miles from Taree. A landscape and a waterfall were chosen for club competition, and the results of these were viewed and judged on the 10th January.

On 10th January the programme committee presented a well-planned and comprehensive 1951 programme. It was decided to adopt a point-score for all competitions, three, two and one points being awarded for first, second and third places respectively. At the end of the year the aggregate of points would be taken, and a trophy would be awarded for first place and a certificate of merit for second and third places.

Recently, a large number of photographic journals was presented to the club by Mr. C. Cox. This generous act made it necessary to appoint a librarian and to form a library committee. A library fee of threepence was imposed on all literature and any revenue from the library fund will be used to expand the library.

—Press Correspondent.



A YOUNG MOTHER
TROBRIAND ISLANDS

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No. 3

THE AUSTRALASIAN *Photo-Review*

Editor: KEAST BURKE, A.R.P.S., A.P.S.A., Hon. Rep. P.S.A.

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Preview of April

The Child Study portfolio (held over from March) will be featured, with the support of "Child Photography by Synchro-flash" by V. Gadsby.

Glenn Matthews' "Photo-Progress for 1950" will be concluded.

The balance of the issue is being planned around varying aspects of Central and Northern Australia, these to be discussed by such well-known figures as E. G. Donkin ("The Unexplored Kimberleys"), Norman Laird ("Animals of the Northern Territory"), Derham Green ("Our Picturesque Centre"), G. R. W. Latham ("Knox Grammar School Expedition to Ayers Rock"), and L. T. Lloyd ("We Visit the Macdonnell Ranges").

The cover will be contributed by T. S. Hong; it is "My Flower," being the Picture of the Year of the Photographic Society of Victoria.

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The A.P.-R. for MARCH, 1951 **135**

Bound for Baltimore

I have been asked to write an account of my recent trip to Canada and the U.S.A.—this including my attendance at the P.S.A. Convention in Baltimore. Naturally, for such a magazine as ours, only those sections which would interest photographers should be written about. Even so, there is such a wealth of material that it must be compressed. “Motive A” was business (a matter of leather), without which I certainly would not have been granted the “difficult dollar.” If by circumstances I happened to be a keen amateur and “Motive B” were photography, what better way of filling in the vacant hours could one have?

A photographer who travels by himself need never be alone for long “over there” if he possesses—as I did—a few letters of introduction to those fine P.S.A. fellows. Local associate F. Lennard Casbolt had given me four or five of these introductory letters, but I only had time to use three of them. These were respectively addressed to Ray Miess (Vice-Chairman, Pictorial Division, P.S.A.), Raymond Caron (Montreal), and Tom Harrison (President, Toronto Camera Club). These three gentlemen went out of their way to make my visits to their respective localities one long happy photographic “binge.”

I left Auckland in August on the *R.M.S. Aorangi*. There are always opportunities aboard to click the shutter. Specially appealing, I thought, were the passengers’ faces and the passengers’ feet; whilst the owners relax on deck chairs, their torsos are just too uninteresting and not worth the expenditure of film. Of course, these remarks only apply to the travellers on B Deck, whereas on A Deck where sunbathing is in process, the torsos become very attractive, and it is only the aged photographer who keeps his camera in its case.

Forgetting the passengers and turning to the more aesthetic side of our art, there are always the pattern pictures to be found amongst the ship’s what-not’s and what-have-you’s, to say nothing of the more appealing

By **FRED BOWRON***

water shots of the waves crashing away from the ship’s prow; in favourable lighting one can discern endless compositions on this subject, usually to some good reward. Your camera need not be idle aboard ship. I took about sixty shots and consider that I have three or four “good ones,” which is a fair enough average for an amateur like myself.

At Fiji we stepped ashore about 3 p.m. and I spent the next half-hour buying a tropical suit from an Indian tailor—had to wait an hour for alterations. Haggling was a hot business, so my companion insisted that we seek out a suitable spot and have a couple of John Collins’s. When we completed the Collins’s, the shadows were racing to their long ends, and so back aboard ship. Fortunately, on the way, I managed to bag a picture of “twilight on the harbour” with a storm cloud back-drop.

Honolulu was our next port of call, and the gangway was down just before lunch-time. It was here that Urban Allen, a P.S.A. member, introduced himself and welcomed me to American soil “on behalf of the Photographic Society of America.” Urban insisted that I lunch with himself and two more P.S.A. boys, Bill Sinclair, Jnr. and “Sam.” What a thrill it was to be welcomed in such an entirely unexpected manner! How pleasant it is to recall that happy hour in good company! (Query—chalk up another one to R.M.?)

The afternoon was spent sightseeing per car in the company of a resident cousin and her friends. The district surrounding Honolulu is so rich in colour that I soon regretted the fact that my camera was loaded with monochrome film. I only carried one camera, but promised myself that I would buy another for colour later on in my travels when I felt that I had sufficient dollars available for the purpose. This I achieved when I arrived in New York; from thence onwards I kept my

* Christchurch Camera Club

new possession in action consistently, using Kodachrome film with excellent results.

Urban came down to the *Aorangi* that evening to say good-bye and sprang another pleasant surprise on me. He said that he had received a letter advising that I had been made a member of the Photographic Society of America. The news was completely unexpected and certainly gave me great pleasure. I found out afterwards that Ray was behind this kindly act, and I would like to tell the full story—but, without his permission, must refrain. Ray is certainly a wonderful scout, and I hope that the P.S.A. "heads" realise what a great asset they have in him.

And so on to Vancouver, that lovely Queen City which rules the Western Gates of Canada.

Instantly I fell in love with Vancouver—the very name breathes the soft breezes that play upon the harbour waters or travel inland along the great valleys, tempering the heat of the ardent sun, then upwards to the towering mountain tops, whispering their way through the majestic pines and cedars . . .

Many of the streets are broad and tree-lined, trees that gladly bring their tribute of gold every autumn to those who pass along. The homes are modern and attractive, and the business and shopping localities leave little to be desired. Vancouver! What a happy hunting ground for the photographer.

It is a long, long way from this Queen of Cities to Ottawa—even as the crow flies. My plane took all of two days.

Ottawa is by no means a large city, but it has a quiet appeal and I regret that I had little time to record its many interesting areas. It was here that I met Ted Walsh, a P.S.A. member, and had the pleasure of spending the evening at his home, with half a dozen of the F64 Group. Some of them brought photographs along for me to see, and Ted had a travelling portfolio to show. It was a happy evening and I thoroughly enjoyed my first taste of Canadian hospitality and photography.

Montreal is the biggest city in Canada and it was there that I found myself a few days later. I was looking forward to meeting the Raymond Caron's. They are two of Canada's leading amateur photographers and surely

are known throughout the photographic world for the quality of their work. R.C. went to a great deal of trouble to make my visit enjoyable, inviting me to his beautiful home on West Mount for the evening. Several members of the Montreal Camera Club were present, and we had a delightful evening appreciating the achievements of these two fine camera artists. It is a pity that lack of space prevents the recording in detail of this and other evenings similarly spent with other friends. It is the detail of such new friendships that provides the interest, but space is still short,—and we are still far from the P.S.A. Convention at Baltimore.

Toronto is the busiest city in Canada and lies on the shore of Lake Ontario. A whole volume would be needed to cover its appealing features, but I shall only mention one. Within its boundaries resides the Toronto Camera Club and its President, T. C. Harrison. As soon as I shook hands with him I knew that I was in for a good time, and I was not mistaken. The Club was still in recess, but T.C.H. arranged two evenings at his home and introduced me to a number of the Club's more active members; he also organised a car outing for my benefit. What fine chaps they all are and how I enjoyed meeting them! I shall not attempt to describe in this article my experiences with them; it would not be fair to them to condense all their kindness into a few lines. I was received as something between an ambassador and a lifelong friend—no one could ask for more.

My stay in Toronto had to come to an end, and so I boarded the train and lay back on the seat somewhat "out to it." My camera and I had both covered a lot of ground. I closed my eyes and listened to the rhythm of the wheels. Where to now? I listened to the answer! Mil-wau-kee . . . Mil-wau-kee . . . goal-for-me. Yes! Milwaukee. My first city of call in the United States—Milwaukee where lived my newly-found friend, Ray Miess.

Ray came to my hotel to greet me. I can see him now—coming through the doorway, tallish and greying, a world of friendliness in his eyes as he held his outstretched hand towards me. I felt his heart was in that hand as I warmly shook it. So much to talk about.

Yes—and before we had finished Ray had sold me on the P.S.A. Convention at Baltimore. I can hear his words now: “Doggone it, Fred, you simply must not miss the Convention after coming all this way.”

Milwaukee is a large industrial city in Wisconsin, but never mind its industry; more to the point, Milwaukee possesses a friendly and active Camera Club. Its members were busy hanging their International Salon when I walked in on them. It was a real pleasure to help them clean the glass which covered the photographs and to listen to their American wisecracks and banter. I smiled to myself to think that I had walked out from my comrades in Christchurch as they had commenced on a similar task. They would now have the laugh on me.

New York . . . Boston . . . Philadelphia . . . all lie behind without a word written—fadeless memories—and a Wednesday morning in late October finds me in Baltimore at the Lord Baltimore Hotel, with the Convention just about shaping up in sharp focus.

Maybe there are many readers who do not realise what a P.S.A. Convention is all about. I must confess that I didn't until I attended this one. The Americans are amazing people for conventions. It must be their great “get together” spirit that prompts them. It gives them a chance to make more and still more friends. They can never have enough, and a stranger arriving in their midst automatically ceases to be a stranger. While I write these words, I vividly recall the personalities of those men and women with whom I was fortunate enough to share a number of hours, and particularly my good friend Ray Miess, who introduced me to so many of his fellow members.

How did we spend our time? Well, what a “meaty” programme there was to select from! Nearly all branches of photography were catered for on P.S.A.'s gargantuan menu. No matter whether a member was interested in pictorialism, colour photography, home movies, nature photography, news photography, etc., etc., there was enough and plenty for him and for everyone else. The lectures, demonstrations and screenings went on for four days, each day commencing at 9.30 a.m. and concluding about 10.30 p.m. There were always three or four events going on simultaneously in different halls. On

many an occasion I wished that I could be in three places at once. A glance at the programme brings back memories of about a dozen of the different sessions which I witnessed.

There was the opening of the P.S.A. Pictorial Exhibition at the Baltimore Museum of Art—a magnificent collection of camera work. The two or three hours which I spent viewing this exhibition were far too short.

On Thursday morning P. H. Oelman, F.P.S.A., gave a lecture on “Photography of the Nude,” and later spoke on the use of the tape recording system. This session was very popular, and the large Calvert Ballroom was filled to capacity. In the afternoon, Ralph Gray screened his famous 16mm. colour film of South American countries. What a gorgeous riot of colour, to be sure!

Any bromoil worker who saw and listened to Edward Bafford's demonstration on “How to Make Bromoils” must have been well rewarded. The exquisite quality of this demonstrator's work and his racy manner of explanation were indeed a highlight of the Convention.

The famous Frenchman, Maurice Tabard, truly a creative genius, was listed to give a lecture on Solarisation and Interpretative Photography. The talk on solarisation was excellent, and what the artist had to say on Interpretative Photography proved very intriguing, especially when he showed some of his photographs. Many present, including myself, may not have understood some of his work; indeed, he admitted with a smile that perhaps he himself did not understand several of them. This was a very appealing session. Later on I had the welcome opportunity of dining with Maurice Tabard, and found him a very likeable person.

Another Frenchman with a colourful personality was Philippe Halsman, whose photographs are regularly featured in *Life*, both on the cover pages and inside. He spoke to a crowded house on his experiences as an international photographer for that world-famous magazine.

All these events mentioned above were given by men, but I must say that I equally enjoyed to the full a session by Mrs. Harold Medbury on “Europe Through the Camera Lens.” Her colour slides were of superb



"Probably the star event . . . was the afternoon cruise . . ."



"Ray . . . a world of friendliness in his eyes . . ."

quality, and her words so delightfully easy to listen to.

Probably the star event for all attending the Convention was the afternoon cruise around Baltimore Harbour on the paddle steamer *Latrobe*. The light was photogenic and the day mild. Five hundred or more cameras and their trigger-happy owners buzzed about the decks as the steamer nosed about the bay. Two models were present—an old Captain and his daughter—the Captain surely was a "dinkum old salt," and his daughter, Miss Maryland, "had everything"—and more.

Miles of film must have been shot off at them. What did it matter if we all had similar shots! I featured one of mine (the captain and his daughter winding wool) as a Christmas card and posted several to my Canadian and U.S. friends. The Captain was about eighty winters old and had a lovely long white beard. I received a note back from one of the recipients, saying, "I did get a

shock when I first looked at your card; I thought, by jove, hasn't Fred aged since he left Canada!"

Apart from food for the cameras there was ample for the hungry owners. Well I remember the beer and oysters. Only had time to sample a few beers or so—I shall have to go back for the oysters some other time.

My two cameras were kept busy the whole time. I must have taken over 50 shots—monochrome and colour—and I certainly have a nice record of that happy cruise. In that record are shots of quite a number of notable characters in the photographic world—"Pops" Whitesall, Adolph Fassbender, Axel Bahnsen and 'Pops' Jordan, amongst them.

Now that I draw near to my conclusion, I hope that I have filled some of my readers with the desire to attend one of these P.S.A. Conventions should their fortunes permit. I promise them it will be one of the highlights of their lives. I hope they enjoy it as much as I did—no one could enjoy it more.

Photo-progress for 1950*

At the middle of the century, photography continued to arouse interest as a national hobby, served an increasing number of industries as a recording medium and had many new applications in the fields of education, government and science. A market research survey indicated that about 26 million families, or roughly half those in the United States, were picture-makers. A fair percentage of these were in colour and many snapshots were being made at night with flash lamps. Nearly 160,000,000 flash bulbs were sold in 1949, and it was predicted that this number would be tripled by 1955. The demand for films and papers was generally above that of 1949, though equipment sales fell off. As a result of the Korean situation and the expanding national defence programme, it was expected that an increasing portion of photo-production facilities would need to be devoted to items required by the government.

Materials and Equipment.—Encouraging progress was noted in connection with the conversion from nitrate to the new acetate safety film base. It was announced by Eastman that by the end of the year the entire output of its Kodak Park plant in Rochester would be on safety base. A different type of safety film, having a nylon base, was reported to be

By **GLENN E. MATTHEWS†**

F.R.P.S., F.P.S.A.

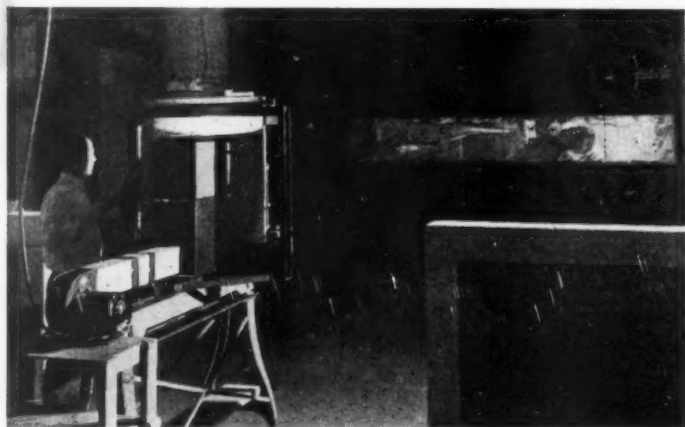
in the development stage at the Du Pont laboratories. (*Mot. Pict. Herald*, 180: 13, July 1, 1950).

The Gevaert Company was expected to use a new aceto-butyrate base for its Geva-color films (*Studio Review*, March 30, 1950, p. 4).

The world's largest colour transparency, known as "The Colorama," was displayed in New York Grand Central Station in May. It was 18 feet high and 60 feet long and was illuminated from the rear by a 61,000-watt bank of lights. The subject of the transparency was changed at intervals throughout the year. Each transparency was produced at Kodak Park in Rochester, New York, from two or more colour originals, measuring no more than 5 x 9½ inches. A special enlarger projected narrow sections of each original on to 20 inch by 18 feet strips of a new colour print film. After processing, the strips were spliced into an 18- by 60-foot transparency. It was estimated that the transparency would be seen 219 million times by people passing through the terminal during the year. (*Nat. Phot. Dealer*, 16: 44, June, 1950). A photo-information centre was established on the east balcony behind the transparency.

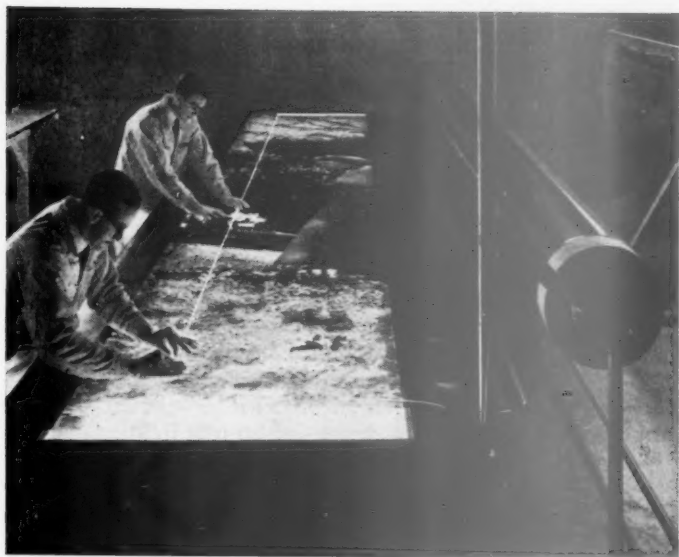
*Revised from an article originally printed in the *Americana Annual*, 1951, Yearbook of the *Encyclopaedia Americana*.

†Technical Research Editor, Kodak Research Laboratory, Rochester 4, New York.



KODAK COLORAMA
World's Largest Colour
Photograph

A special strip enlarger projects narrow sections (19in. x 18ft.) of the original transparency.



KODAK COLORAMA

Stages in the processing, inspecting and hanging of the giant 18ft. x 60ft. transparency and its final appearance as displayed in Grand Central Terminal, New York.
(Credit: Eastman Kodak Co.)

Comparatively few new colour materials were introduced. One of these, Kodak Ektacolor Print Film, was announced in August. With this sheet film, contact colour prints or enlargements could be made by the user from any Ektacolor negative and processed with the same chemicals used for this colour negative. The Kodak Colorama shown in New York was made on this new colour print film. Black-and-white prints from Ektacolor negatives could be obtained with a new pan-sensitised paper, known as Ektacolor BW Paper.

* * *

A demonstration was given in April at the meeting of the Technical Association of the Lithographic Industry in Rochester of an experimental offset printing plate for high-quality, low-cost monochrome and black-and-white reproduction. The plate has a surface of specially hydrolysed cellulose.

Two new photographic emulsions for recording nuclear tracks were developed by Eastman Kodak Company. These are Type NTB2 Plate and Type NTC3 Plate; the latter was designed to record low-energy alpha particles and low-energy protons to 7 mev. This firm also developed two special plates, called Kodak Autoradiographic Plates, Type A and Type No-Screen, for use in radio-active isotope research.

* * *

An old-established exhibition, the Photo-Kino Fair in Cologne, Germany, was held for the first time since the war. On the eve of the fair, the E. Leitz firm completed its 500,000th Leica called the "Standard." The first Leica was introduced in 1923 and is generally regarded as the forerunner of small cameras using 35mm. film for still pictures.

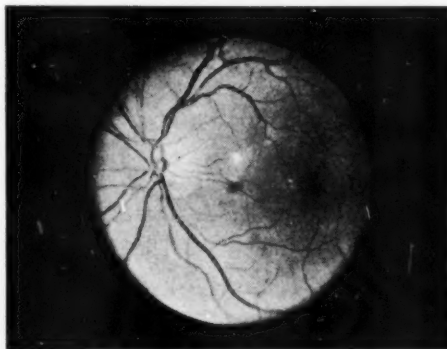
A self-processing camera was described by E. W. Jackson; with this, developed photographic images could be made available for examination within 10 seconds after exposure. Service applications of this device included marking of shell bursts, submarine periscope target photographs and cathode-ray tube image records (*Brit. J. Phot.* 97: 55, February 3, 1950). Equipment for high-speed processing of 35mm. films was described by C. M. Tuttle and F. M. Brown (*J. Soc. Mot. Pict. Tel. Eng.* 54: 149, February 1950) and for 16mm. film processing by J. S. Hall, A. Mayer and G. Maslach (*ibid.* 55: 27, July, 1950). Recent work on rapid processing

methods by C. E. Ives and C. J. Kunz showed that times of treatment can be reduced by a factor of 25 to 50, and equipment can be made much more compact and simpler to operate and maintain (*ibid.* 55: 3, July, 1950).

A high-speed camera was announced in May by the Bausch & Lomb Optical Co.; with this, photographs can be made of the retina, nerve fibres and other structural elements of microscopic size within the inner recesses of the eye. The camera is combined with an Ophthalmoscope and uses a carbon arc for providing the high intensity illumination required. Another clinical camera uses an electronic flash tube built around the lens of a 35mm. camera. This device was designed by R. W. Knebel of Rochester, New York, and with it pathological or surgical records can be made on ordinary or colour film with exposures of 0.0001 second.



The new high-speed retina camera for the photography of structural elements within the eye.



An example of photography with the new camera—an interior of a healthy human eye. (Credit: Bausch & Lomb Optical Co.)

In the camera field, one of the most interesting developments was the introduction of an eye-level, single-lens reflex camera, of which the Zeiss Contax-S was a representative example.

Ever since the introduction of the first sound-on-film projector for 16mm. film more than a decade ago, cine-amateurs have speculated on the need for a camera that would record the sound and expose the picture simultaneously. In the meantime, the quality of tape recording was improved and several types of tape recorders were marketed. To some extent these developments obviated the need for a single-system sound-on-film camera. That the need still exists, however, is believed by Berndt-Bach Inc., of Los Angeles, who introduced late in 1949 its Auricon Cine-Voice 14mm. camera which uses a mirror galvanometer to record a variable area track along the edge of the film in place of one row of perforations (*Home Movies*, 16: 626, December, 1949).

Professional projection and sound quality were claimed for two new 16mm. projectors for auditorium use. One was announced by Eastman Kodak Company and the other by Mitchell Camera Corporation (*Film World*, 6: 176, April, 1950). A new $f/1.5$ lens for professional 16mm. projectors was described by W. E. Schade (*J. Soc. Mot. Pict. Tel. Eng.*, 54: 337, March, 1950). Other new items of cine equipment were: Bell & Howell 8mm. Magazine Camera-172; Bolex M-8 (8mm.) Projector; CinKlox Super FM-7 16mm. Camera, DeJur Citation 8mm. Camera; Keystone Olympic 8mm. and Mayfair 16mm. Cameras; Kodascope Pageant Sound Projector; Pathe Super "16" Camera; Revere "5" Camera and "85" Projector (both 8mm.) and Revere "26" Camera (16mm.) and Revere Eight "B-61" and "B-63" Magazine Cameras.

The colour temperature of Sylvania flash lamps was lowered by a change in their manufacture to match more closely that of General Electric flash lamps, with the result that essentially the same light balancing filters could be used with either brand of lamps for colour photography. Interference filters for transmitting pure colours were developed by Bausch & Lomb Optical Company. They are formed by placing a layer of

a metallic salt, magnesium fluoride, between two thin semi-transparent silver mirrors. Wave lengths of light are transmitted of double the thickness of the fluoride coating (*Photogram*, Eng. 16: 100, March, 1950). An interference mirror for arc projectors was described by G. J. Koch which would transmit infra-red (heat) rays and reflect light rays, thus providing a means of lowering the heat on the film passing through the projector gate (*J. Soc. Mot. Pict. Tel. Eng.* 55: 439, October, 1950).

Two new portrait lenses were demonstrated by Eastman Kodak Company of 12- and 16-inch focal length which give variable soft focus effects by means of spherical aberration. The same firm also introduced four new Ektar lenses for use in the field of graphic arts. Of 12-, 18-, 24- and 30-inch focal length, they are fully apochromatic and contain a "built-in" aperture control which is precisely accurate and easily operated. A six-element, anastigmat 2-inch $f/1.6$ lens for 16mm. projection was announced by Bausch & Lomb Optical Company. Further developments in plastic lenses were reported by J. Johnson for use as single lenses, achromatic systems and infra-red telescope objectives (*Functional Photography* 1: 7, March, 1950).

* * *

The Photographic Process.—In view of the water shortage suffered by New York and some other parts of the country last winter, a paper published by J. I. Crabtree on water conservation was very timely. New techniques for saving water supplies in photographic processing were described (*P.S.A. Journal*, Section B, 16B: 70, August, 1950). A mixture of diacetone alcohol in petroleum ether was found to be a most effective way of removing water quickly from a photographic material (*Brit. J. Phot.* 97: 268, May 26, 1950). Types of ion exchange resins suitable for the reclamation of photographic wash water were discussed by S. Levinos as used by the U.S. Signal Corps Engineering Laboratories (*Phot. Engineering*, 1: 69, July, 1950).

Stabilisation processing of films and papers to make the image reasonably permanent to heat, light, and moisture for temporary record purposes was described by H. D. Russell, E. C. Yackel and J. S. Bruce (*P.S.A. Journal*, Sect. B, 16B: 59, August, 1950). A new era in photographic emulsion making was

claimed by F. W. H. Mueller to have begun in 1937 when R. Koslowsky found that the introduction of gold complex salts into silver halide emulsions produced an appreciable speed increase with little effect on graininess. A possible mechanism for the effect was discussed by Mueller who also indicated its importance on modern emulsion manufacture (*ibid.*, 16B: 47, June, 1950).

New light was shed on an old subject when R. G. Rudd published his paper on "Copying the Black-and-White Print." Improvements in sensitised materials and lenses in recent years are said to have made it possible to produce copy prints of some photographs which are virtually indistinguishable from the original. Methods of preparing intermediate prints by various procedures are described (*ibid.* 16B: 30, June, 1950).

Colour Photography.—The growing trends of public interest and expanded use of colour photography were continued. Improved quality colour prints were obtainable from numerous processing laboratories. A more critical judgment of colour quality was noted among advanced amateur and professional photographers.

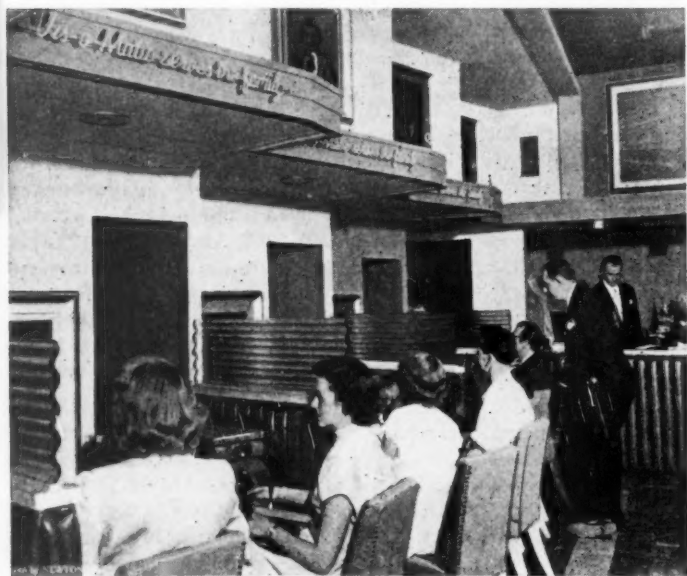
Besides the well-known Ansco Color, Kodacolor, Kodachrome, Ektachrome, and Ektacolor materials, Dufaycolor screen-film was said to be available again in ample

supply. The addition of Ektacolor Print Film was expected to encourage the making of more duplicate colour prints.

A store in Pembroke, Ontario, about 100 miles north-west of Ottawa, carried no merchandise but instead was stocked with 3,750 different colour slides of the goods in stock at the main store in Ottawa. The customer in the "Vis-O-Matic" store at Pembroke simply made a selection from the projected slides of the items desired, the order was teletyped to Ottawa and shipped the next day (*Business Week*, June 17, 1950, p. 58).

A high-speed processing method which cut the time required for processing colour film from 90 to 20 minutes was tested by the Engineering Division Photographic Laboratory at the Wright-Patterson Air Force Base. Basis of the technique was a pre-hardener which permitted processing to be done at 80°F. instead of 68°F. (*Wall St. Journal* 136: 1, July 10, 1950).

The use of a sodium sulphate bath as one step in the procedure for making dye transfer matrices was advocated by C. E. Ives and C. J. Kunz as a means of reducing the swelling of certain types of matrices (*Amer. Phot.* 44: 60, February, 1950). Optical characteristics of images derived from coloured couplers and colour correction obtainable with such couplers, was discussed by



The Ontario Vis-o-matic Store of A. J. Freiman Ltd. which carries no merchandise but, instead, is stocked with nearly four thousand colour slides.

W. T. Hanson, Jr. (*J. Opt. Soc. Amer.* 40: 166, March, 1950).

Details were published of the Time Colour-Scanner, a device for the automatic production of balanced, continuous-tone, three-colour and black separation negatives for colour transparencies. The scanning light-beam first passes through the transparency, then the transmitted beam is split into red, green and blue components, and converted into three electric signals which pass through electronic circuits where correcting effects can be introduced; finally, the corrected signals are reconverted to light for exposing the separation negatives. The entire process takes sixty-five minutes for an 8 x 10-inch subject scanned at the rate of 250 lines per inch (*Modern Lithography* 18: 28, May, 1950). The plates for an eight-page supplement on "Spring in the Desert," which appeared in *Life* for April 10, 1950, were made with the aid of this apparatus.

Several useful papers were published in recent years on aspects of the important subject of colour sensitometry. These papers and added data were assembled and printed in a report of the Society of Motion Picture and Television Engineers in June under the title, "Principles of Colour Sensitometry." The wide usage of the term, colour temperature, as a specification for light sources

other than tungsten lamps was deprecated by O. E. Miller, who pointed out that the term is inadequate to define any light source for colour photography which departs appreciably in energy distribution from the black body (*J. Soc. Mot. Pict. Tel. Eng.* 54: 435, April, 1950).

In the field of professional colour motion pictures, the Technicolor Corporation, largest producer of colour movies, reported that forty-four feature pictures were made in 1949 and sixty-five were in preparation or under contract for production in 1950. A new photographic process was announced by Technicolor in October which will permit colour motion pictures to be made with about the same quality of illumination as used for regular photography. Low-level, unfiltered tungsten lamps will be used. (*Amer. Cinemat.*, 31: 354, October, 1950). Acquisition of new equipment would permit plant capacity to be increased to 300 million feet of positive prints (*N.Y. Times* 99: 45, April 11, 1950). While Technicolor films continued to lead the field, other colour films, such as Ansco Color, Cinecolor, Du Pont Release Color Positive, and Eastman Color were either under extensive tests or in actual use. Improved techniques were said to have encouraged wider use of 35mm. colour release prints from 16mm. colour originals (*Amer. Cinemat.* 31: 235, July, 1950).

(To be concluded)



General view of the "Time" Electronic Colour-Scanner for making separation negatives from colour transparencies.

Scanning light beam passes through transparency; then is split into red, green and blue components; each component is converted to an electric signal which passes through electronic circuits for correction. Finally, the corrected signals are reconverted to light for exposing the separation negatives.

(Credit: "Time," Incorporated.)

Sidelights of a Papua/N.G. Tour

My tour of this area was hardly intended to be a means of bringing back striking photographic records but, as a Company representative, I naturally contacted your Editor who asked for any items of interest noted during its progress. I trust that the contents of this article may be of interest to readers, as well, perhaps, of assistance to the many amateur enthusiasts up North.

All exposures were made on Kodak Panatomic-X film in a Kodak Retina I 24 x 36mm. camera. No meter was carried, my general practice being to work at an exposure of 1/50 sec. at $f/8$ with a yellow filter when on the ground, and 1/50 sec. at $f/11$, likewise with yellow filter, when in the air. This latter exposure proved most successful on the first stage of the journey from Mascot to Port Moresby, but serious over-exposure resulted from shots attempted over the Ramu and Markham Valley areas. Perhaps some of my technically minded friends can enlarge on a theory of a superabundance of invisible ultra-violet light present in these areas. Processing in Microdol was handled by local photographers as soon as each roll of film came from the camera.

There were many opportunities for making novel aerial photographs during the morning run from Mascot to Brisbane; from Brisbane to Townsville, apart from a brief pause at Rockhampton, we flew through thick masses of white cloud. At times we were flying over an unbroken white sea, and one began to wonder with what awe the first man above such a blanket must have thought



Fig. 1

By **LEN BECKETT**

in perceiving so strange a panorama. *Photograph No. 1* illustrates the general idea—this was exposed through the window from seat 19 in a Douglas DC3 (this data offered for other intending air-minded photographers!).

On the second morning we were up before 6 a.m. and soon Townsville was far behind us. Unfortunately, black-and-white photography could not do justice to the marvellous scenes of the tropical sunrise as viewed from the 7,000-ft. level. Such brilliance just cried aloud for Kodachrome. Down below us Cairns was being drenched by a tropical thunderstorm, whilst the sunrise drew to its



Fig. 2

majestic climax above. *Photograph No. 2*, of course, really gives little impression of the colours. Incidentally, it was made from No. 4 seat on the 'plane, looking straight out along the wing. What a strange sensation it is to be plunging forward through tops of massed clouds, brilliantly lit by the sun above, whilst the world below is so dark, ominous and silent.

Out over the sea between Cairns and Port Moresby wonderful colour may again be seen whilst crossing the Great Barrier Reef and, likewise, when the reef of islands surrounding the harbour at Port Moresby appears on the horizon.

The run from Port Moresby to Samarai (and return) was made by Catalina flying

boat, with a stop at Abau. Here, a handful of Europeans comprises the entire white population; each 'plane day they are rowed out on a flat punt to exchange a few words with the passengers, this being their only contact with the outside world. They look forward to the fortnightly visit by the Catalina as a means of seeing a few other white faces and of talking to "strangers" for a few minutes



Fig. 3

whilst cargo and mails are loaded. (*Photograph No. 3.*) The Catalinas do not afford the same opportunities for aerial photography as do other types of aircraft although, with the permission of the pilot, passengers may occasionally be permitted into the rear "blister" for a few moments for the purpose of obtaining special photographs.

In the Catalina in which I travelled there were eight European passengers, all sitting in two rows of four and facing each other.



Fig. 4

Photograph No. 4 was taken at 7,000ft. and demonstrates very effectively the good performance of the Xenar lens in the Kodak Retina. This was made at 1/25 sec. at $f/8$ with the focusing set at 8ft., and I think that you will agree that the depth of focus is

excellent. The only lighting was the natural sunlight through the windows of the aircraft, though the aluminium-lined interior gave good reflection. No doubt Papuan residents who are readers of our magazine will recognise Mr. Bob Bunting (of Samarai) and Mr. Old (of the Vacuum Oil Company).



Fig. 5

Photograph No. 5 provides a general impression of the air-strip at Lae as photographed from the front of the main hangars. It was from this strip that the writer took off for Madang as the only passenger in an air-freighter; and *Photograph No. 6* was made



Fig. 6

at 12,000ft. as we flew over the Finisterre Ranges between Lae and Madang. The trip generally was very uncomfortable, most of my time being spent on top of the packing cases with occasional unwelcome plunges to the floor as the aircraft dipped or rolled. The photograph was obtained at 1/25 sec. at $f/3.5$ and focus on 8ft. It is interesting to compare the lack of depth in this photograph, exposed at full aperture, compared with that of No. 4 made at $f/8$.

Bulolo and Wau were visited from Lae in the familiar DH-Dragon type of aircraft. Bulolo proved to be a town of many surprises.

For instance, I noted nearly two hundred pine cottages laid out in orderly rows in streets, these being built of timber cut and milled locally. Each home is equipped with a modern electric refrigerator and cooking range, with power coming from the town's own hydro-electric scheme. Of course, dredging for gold is the main activity here—it is the hub around which the entire life of the town revolves. At the same time, a re-forestation scheme is also getting quickly under way.



Fig. 7

Photograph No. 7 gives a general view of the town of Bulolo, whilst *Photograph No. 8* shows the main street. It was indeed a surprise to find such a modern township so far inland.



Fig. 8

One can well appreciate the work involved in the pre-war days when all the heavy equipment, including the girders for the 200-ft. dredges, was ferried in by air from Lae in the old three-engined Junkers aircraft. As the 1951 counterpart we might place on record the work of the DC3 airfreighters, which are carrying milled timber out to the coast for the manifold housing needs of New Guinea.

As well as the cottages, the Bulolo Gold Dredging Company has built a fine recreation hall, a modern cinema, complete offices for

administration, and an excellent hospital complete with x-ray plant. Once again, all of these were built and furnished from the local timbers. However, there is still a considerable quantity of war debris throughout the territory. *Photograph No. 9* was made at



Fig. 9

Lae and shows a section of parked army trucks which are being slowly swallowed up by the jungle. Another interesting sight at Lae is the abandoned Japanese steamer

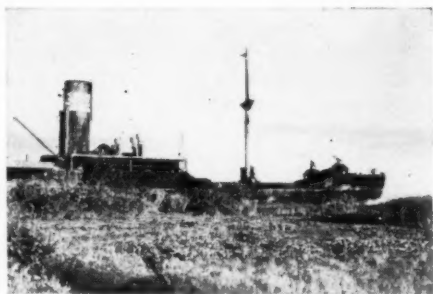


Fig. 10

(*Photograph No. 10*) which is completely landlocked; several years ago the wreck was sold by War Disposals to an enterprising investor for a ridiculous figure.

To conclude, my rather hurried impression was that the photographic opportunities presented in the Papua-New Guinea area are unlimited, particularly for the colour worker. For scenic views one of the most amazing spots is on top of the little-visited Hombrum Bluff, which is reached through Rouna Falls and Sogeri from Port Moresby.

The writer fortunately had his Kodak Retina loaded with Kodachrome during this particular trip, and those people who have viewed the transparencies have agreed that the scenery more than challenges N.S.W.'s famous Blue Mountains.

A Highlands Travelogue

Although the island of New Guinea is an Australian mandate, and ranks as the second largest island in the world, there are a great number of people in Australia, and an even vaster number overseas, to whom this semi-continent is shrouded in a veil of mystery.

Here is much semi-virgin country, as well as some of the least known native people remaining in our civilised world. Here also is a place close to Australia with all the undeveloped aspects required of a tourist resort able to rival, in scenery and climate, any of those much-publicised "tropical paradises" overseas.

Outstanding in interest, are the Highlands of New Guinea, bounded on one side by the rugged Finisterre Ranges, including Mt. Wilhelm, the highest mountain in New Guinea.

This plateau, at an elevation of about 5,000 feet above sea level, provides a quite-incredible contrast to the remainder of the island. Here, in place of the dense rain jungle typical of the lowlands, the traveller finds rolling green parklands and areas of highly cultivated native gardens, with each valley bordered by dividing spur ranges.

The highland natives possess entirely different temperaments to those inhabiting the coastal areas. They are more self-reliant and far less sophisticated than those who are regularly in contact with Europeans. In one area, the Jimmi Valley, they are entirely uncivilised; this district is not subject to government control, and the natives are living in the same primitive manner as did their forebears. Flying over the valley, one can see many native villages, always built on top of the edge of a ridge, with a road passing through the village and along the top of the ridge. Presumably this is done to render surprise attack as difficult as possible, as the sides of the ridges are practically unscaleable. The climate during the day is comparable to that of early spring on the Australian mainland, and the nights are sufficiently cold to warrant anything from one to four blankets.

By C. E. VEREY

Leaving Madang by air on the first leg of our Highlander journey, we set course across the Finisterre Ranges, and through the Bena Gap to Goroka, situated in the Goroka Valley. We passed through the Bena Gap at an indicated altitude above sea level of 9,000 feet, but the ground is only a few hundred feet below the aircraft, as we drop down into Goroka. This is quite a busy airstrip, as a large amount of native labour is recruited in this area and flown out to the coastal areas where labour is short. The airstrip, with its accompanying township (which is in the process of being rebuilt), lies in a hollow between low foot-hills in front of the main ranges. Leaving Goroka, which offers little in a scenic sense, we fly on to Kerowagi, our next port of call, lying in the small but very beautiful Whagi Valley. Chimbu airstrip is also to be noted on the way. This strip, known as "Hell's Acre" by some pilots, is a very small one with a most disconcerting dog-leg bend in its middle. With the landing surface at an elevation of 5,100 feet, there is a sheer drop off each end of the strip, and off one side, to the valley floor. As it is subject to an almost infinite variety of crosswinds, and downdrafts, it is far from popular amongst the fliers.

Landing at Kerowagi, we decided to remain there while the pilot carried out a number of ferry trips between Kerowagi and Kup, a small airstrip attached to a mission station, only a few minutes flying time from Kerowagi. Here can be seen the only partially civilised hill natives of the area, men wearing plumes of the Birds of Paradise worth almost a king's ransom, or, at any rate, worth their weight in gold to any fashionable milliner. They wear the absolute minimum in the way of clothing, this consisting of a strip of fibre netting which falls from a waistband in front, and a bunch of green leaves tucked into the waistband at the back. With their faces painted in varying highly-coloured clays and pierced by bone ornaments, they are a colour-

camera enthusiast's dream come to life. Their head-dresses are most elaborate, being studded with dogs' teeth (these are highly-prized ornaments) and decorated with small shells, Bird of Paradise plumes and the black feathers of the cassowary. Their earlobes are pierced and enlarged until they hang down around their shoulders, and then have pieces of tree-possum fur threaded through them. Their neck ornaments are of gold-lip mother-of-pearl shell—the chief item of labour currency in these parts.

In these regions it is the men who are the gorgeously clad, the women having to be satisfied with a little left-over coloured clay and perhaps simple neck ornaments in the mother-of-pearl shell. The women are the workers of the village, and it is quite usual to see the husband in all his finery strutting along the road, while his wife staggers along behind bearing on her back all the family's household goods jammed into a large net bag supported by a strap across her forehead—and probably there's a piccaninny sitting on top of the load for good measure. Needless to say, these women are old at thirty and likely to be out of the land of the living by forty.

During one stay for a few days at the home of the medical assistant of the native hospital there, a jam seed caught under my denture was causing me considerable discomfort, so I removed my teeth to remedy the matter. Immediately half of my audience, numbering about 100, screamed and took to the bush, while the remainder stood with their mouths open too terrified to move.

Photographically, I think that Kerowagi is the finest of the Highland stations but, like most of New Guinea, requires colour film to do it full justice. The native hospital there, under the capable management of Frank Ballagh, is almost completely self-supporting, even to the extent of milling its own sugar, using a mill which was flown in from Goroka. Here can be seen the native cantilever-type of bridge constructed from bamboo and vines, an excellent photograph of which appeared in

A. H. Maas' article in the *A.P.-R.* for April, 1950. These Highland rivers are swift-running and bitterly cold, being fed from the water shelves high in the mountains.

Leaving, albeit very reluctantly, on the next leg of our journey, we set course for Mount Hagen, considered to be the garden spot of the Highland stations. Flying up the valley, we pass over the Hallstrom Trust Station at Nondugl. Here, due to the generosity of this famous benefactor, the station has been established under the able supervision of N. Blood to examine and practise ways of introducing to the New Guinea natives superior methods of clothing, cultivation and conservation generally. Unfortunately, I have had no opportunity as yet to visit Nondugl, but I hope to remedy that omission in the near future.

As we arrived at Mount Hagen airstrip, we passed over the wrecked fuselage of an American C47 which came to grief during the war against the Japanese, as did the many hundreds of others scattered over New Guinea. We were greeted by a lovely array of scarlet Madonna lilies and poinsettia. The station is beautifully laid out with lawns and hedges, all of which are always immaculately kept. Here we find much the same type of native as those encountered at Goroka and Kerowagi, well built and near primitive, many armed with rather awe-inspiring and very jagged-looking spears. It is from this area that the decorative Mount Hagen axes are obtained. They are chipped and polished out of a blue-grey slate which is very hard and smooth, with the head and handle bound together with, and encased in, a brightly-coloured type of raffia woven from the native fibres and dyed with vegetable juices. Of

(Concluded on page 191)

"... came to grief during the war ..."

(Reproduced from a 24 x 36mm. Kodachrome transparency.)



Colourful Nondugl

Once in every photographer's life comes the "big opportunity." Such an opportunity came to me at Easter, two years ago, when I was invited to join an official party which Mr. E. J. Hallstrom was taking on a visit of inspection to the Hallstrom Trust Estate at Nondugl in the New Guinea Highlands.

Nondugl, a remote corner of the Waghi Valley in New Guinea, with an altitude of 5,200 feet, and an average rainfall of 110 inches, is claimed to be one of the most picturesque places in the world—not only for its setting, but also for its many native tribes which live in scattered villages and include perhaps the most colourful and the most individual types of native to be found anywhere.

It may be of interest to mention here that most of these natives had never seen a white man until ten or fifteen years ago. This may be in considerable measure due to the fact that the journey to reach this spot on foot from civilisation occupies about three months. Once the airstrip was built, the trip takes only two hours from Lae.

The natives build their huts of kunai grass and split bamboo, and it is indeed a revelation to see the rapidity with which they work; commencing with an apparently miscellaneous heap of material, a comfortable dwelling place is erected in a very short space of time. Each village has its own community garden where papaws, cane, peanuts, bananas, sweet-potatoes and bread-fruit are cultivated. Meat is supplied by the warriors who hunt wild pig and cuss-cuss in the hills with bow and arrow, spear and stone axe. The fur of the cuss-cuss is used for clothing, but the animal is a very small one and supplies are limited. The Highlands are cold in the evenings and in winter—and here we have the basic reason for the existence of the Hallstrom Trust and its plans for the introduction of sheep-raising and wool-spinning. Pearl shell and cowries are the currency used, and personal wealth is displayed by wearing one's possessions of this shell tied around the neck and waist.

By CLARENCE B. YOUNG

A.R.P.S., A.P.S.A.

Communal "sing-songs" are arranged amongst the natives for special occasions. All who can possibly attend do so—a matter of several thousand natives, some of whom must travel a fortnight to reach, say, Nondugl. On arrival, they don their colourful head-dresses of Bird of Paradise plumes, etc., and paint their bodies and faces in natural vivid pigments to their own very individual designs. At the sing-sing which I was privileged to witness, the women and children formed up in one group and the warriors in another; soon we saw the latter re-organise itself into both small and large groups in preparation for the performance of the exotic tribal dances which are accompanied by the endless beating of tom-toms. In the evening, both men and women assembled for the *kanana*, or ceremonial social assembly.

As one who has given pride of place to colour photography in recent years, you can well imagine my excitement as the wild-looking natives began to come in from the outlying villages, and to arrange the final touches of colour and personal adornment. My only regret was the fact that, owing to my hurried departure from Sydney, I had not been able to obtain as many magazines of Kodachrome as I would have wished, nor was I able to complete my plans for synchro-flash equipment for my two Kine-Exakta's. Lighting conditions varied considerably during my stay, and exposure had to be checked on a minute to minute basis with my Avo and Weston Master II meters. In the end, Kodachrome proved itself equal to every test, and I am more than pleased with my colour records—the only type that can really do justice to "colourful Nondugl."

By way of visual proof of this claim, I would like my readers to turn to pages 162 and 163, where they will see six characteristic close-ups; these have been reproduced, with slight enlargement, from the corresponding 24 x 36mm. transparencies.

N.G.'s Photographic Problems

Late last year, in company with writer Edgar Bee, I covered a large area of Papua and New Guinea. This involved a two months' intensive tour, to say nothing of the obtaining of first-hand experience of the manifold problems of picture-making in tropical areas under tropical conditions.

Bee and I comprised a party from the Department of Information team (now the News and Information Bureau, Department of the Interior) assigned to prepare illustrated articles covering the development of this fascinating area, for the Commonwealth Government records, and for Australian publicity abroad. There is obviously wide interest in New Guinea because our material has already been published in leading magazines and newspapers in many parts of the world.

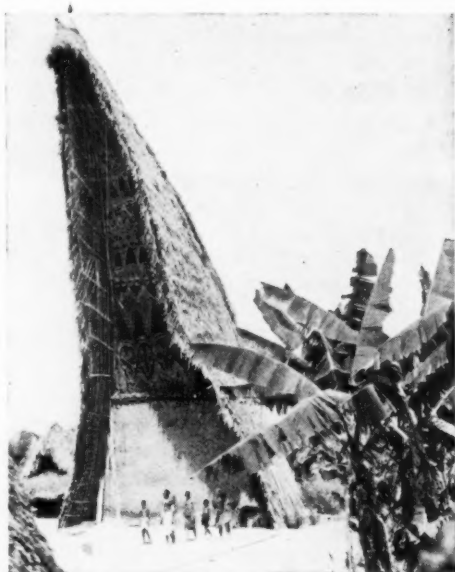
The camera I used most of the time was a 4" x 5" Speed Graphic. Every possible effort was made to have exposed film packed up and sent back to Australia as soon as possible, as I planned to handle my own processing on my return.

Problems of Exposure.—Under this heading easily the biggest factor is the high degree of lighting contrast in most subjects—a matter of very bright highlights and deep shadows—



Open-ended canoes, Kikori River Delta division of Papua.

By VERDUN GADSBY



Men's ceremonial house (House Tumbaran), Maprik, Sepik.

and this applies to human beings as well as to general subjects. There is a very short range of tone from the highest highlight to the deepest black as compared with a snowscape or a beach scene, for in these subjects the bright light is substantially reflected back into the shadows.

One needs slightly more exposure in the tropics than the average amateur would expect. The old saying amongst pictorial photographers, "Expose for the shadows and develop for the highlights," does very definitely apply in Papua and New Guinea, despite the apparent very bright light. It applies even to the extent of using flash in daylight to provide a more even range of tones. For instance, a dark-skinned native under a palm tree would require a flash to lighten him up so that his image will compare with the brightness of the scene surrounding him. The main factor is to develop



Children of a village near Rabaul, New Britain,
Trust Territory of New Guinea.

for a negative of low contrast in a developer such as D-76 (if the processing is done in Australia) or DK-15 (if processing "on location"). You recall, of course, that DK-15 includes sodium sulphate, which prevents the emulsion of the film from swelling during immersion.

Actual Subjects.—Many of these call for a great deal of thought before exposure. One example was a shot of a large group of natives watching an open-air motion picture show. In effect, a scattered mass of black faces on

a black night—definitely not the easiest of subjects to photograph! Fortunately, however, the black skins were not as black as the black night. By using a number of flash bulbs on extended leads from the camera, a satisfactory picture was obtained.

Climatic Effect on Material.—This presented many difficulties. Humidity rather than heat is the main factor, while the problems it imposes are accentuated if one is flying from place to place. One might take off from the coast and within a short time be flying at



(Above): Tapini airstrip, Oba-Oba district.

(Left): Tapini airstrip—a closer view.

(Below): General view of mountainous country near Tapini. The native village on the foreground ridge is so situated for strategic reasons.



thousands of feet. Within a couple of hours one can go from coastal humidity to cool conditions, then down to the humidity again. And in such primitive country the photographer is forced to carry all his exposed material with him because of the difficulties encountered in having it sent south. It is naturally difficult in a place like Mt. Hagen, in the highlands of the Sepik District, to have material air-mailed out promptly.

Actually, at high altitudes such as that of the Mt. Hagen settlement (5,500 feet), conditions are ideal. Climate affects material more noticeably along the coastal belts, where the film suffers from photo-regression. This occurs to a greater degree after the film has been exposed, mainly because it is then released from its tropical packing and comes in contact with the humid air whilst in the camera. The gelatine is like a sponge absorbing the moisture. The gelatine surface then becomes an ideal breeding ground for various types of fungi, particularly if the film is left exposed to the air long enough.

To overcome these difficulties, the film must be taken from the camera as soon as possible, repacking in its original Kodak



Woman and child, Lake Kutubu.

Portion of Lake Kutubu—entirely enclosed by mountain and jungle. This outpost of administration is served only by Catalina flying boat service.





●
A huntsman of Nondugl,
Central Highlands of New Guinea.

●
Contrasts at Nondugl—a fully-armed
stone-age shepherd watches over a flock
of modern Australian Romney Marsh sheep.





A "sing-sing" at Nondugl.

A closer view of some of the participants.



packing, and "buried" in a moisture-resisting agent such as tea. This was the method I employed, though with tea costing about 7/- per lb. in the Territory, the process became rather expensive for large quantities of film. Silica gel is excellent as a moisture-resisting agent, but is somewhat heavier than tea, and not readily available locally. Oven-dried old newspapers are a cheap substitute, but not so effective.

If humidity has affected film, it shows in a mottled appearance after development. I found that this can be modified to some extent by soaking the film for a short while in a plain water bath before development.

A changing bag was used in the field—necessary because the Speed Graphic was being used. The changing bag presents no difficulty when used in a cool climate. But in the tropics one's hands and arms, imprisoned inside the cloth bag, are soon exuding drips of perspiration. And when a mosquito settles on one's nose, the position can become really trying.

The temptation is to use the changing bag at high altitudes when flying; but in a bumping aircraft, and with unexpected incidents

occurring, even that it is not so easy. When flying over Lake Kutubu in company with a number of uncivilised natives, I noticed a definite look of consternation come over one native's face when he saw me fiddling about inside the bag. His expression altered to a threatening one when the engineer of the aircraft whispered that I was a *puri-puri* (black magic) man.

Use of Colour Film.—Kodak Ektachrome colour film was used in 4" x 5" format. This emulsion stands up surprisingly well to the climatic conditions of the tropics. For some reason, it appears to mottle less than black-and-white film under severe conditions.

Contrasty lighting was something to be avoided in colour work, particularly at mid-day when the tropical sun is almost overhead. For its form a colour picture, unlike its black-and-white fellow, depends upon colour masses rather than light and shade. Early morning or late afternoon, with the light more or less full on the subject, was found to be the best time for exposure.

The tropics are an ideal place for colour because of the vivid subjects encountered. In fact, one becomes so used to bright colours that a picture which, back south, would be thought "really something," may be heedlessly passed over.

As with black-and-white, one must think carefully about exposing for colour, especially when encountering such subjects as a very black native wearing a bright red head-dress. Once again, the correct application of synchronised flash is an advantage. It must be remembered, too, that the heavy greens of the tropics do not reflect as much light as might be thought. Hence the exposure meter must always be used with great care when making exposures in colour. I used to measure the reflected light from a card of a neutral colour, along with a multiplying factor according to the range of tones in the picture.

The remaining important factor to be considered is the obvious one—physical strain on the photographer. This is a country with a great variety of subjects, and where shutters are apt to "run hot." The non-photographer, on arrival in the Territory, normally has a little while in which to acclimatise himself. But, as a photographer with daily assignments, I went straight into the field, tied to



Natives of the Mount Hagen area, Central Highlands of New Guinea.

flight schedules, active and alert from early morning till late afternoon—and sometimes working at night as well.

There were many unusual locations. One of these was an attempt to photograph the *kanana* ceremony of the natives at Nondugl. This social event takes place at night-time when the natives huddle in long, low huts within which fires give off a choking smoke, the latter presumably to keep away mosquitoes as well as for warmth. The problem of the night before—that of photographing the natives at a film screening—was now intensified. Here were black people inside black huts on a pitch-black night, plus the further hazard of blue smoke. I had to stagger around with my head in smoke. Every time I stood up I had a violent fit of coughing; every time I sat down I found someone in the way of my picture. It was impossible to use either the rangefinder or a tape-measure. In situations such as this, the photographer has to use every scrap of his experience and ingenuity.

As a training ground for the photographer, Papua and New Guinea can certainly be relied upon to throw up the necessary variety of test difficulties. However, these problems are more than counterbalanced by the country's endless fascinations.



●
Orokiava men in ceremonial dress
for a "sing-sing" at Kokoda,
Northern Division, Papua.

A Man of Kokoda →

V. GADSBY

(Reproduction by courtesy News and Information Bureau)

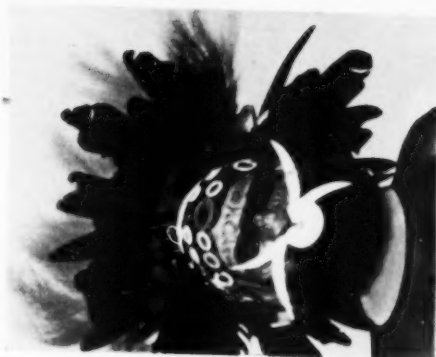




Definitely the village beauty—although only about twelve years of age—with her “stole” of ruscuss furs and hand-woven head-dress which, incidentally, acts as a minor carry-all on market days. Her individual make-up would appear to be planned to emphasise her already “soulful” eyes and long eyelashes.



This warrior's make-up is most striking, with the feathery Blid of Paradise planes contrasting strongly with the mass of Black Cockatoo feathers. His sombre bushy beard completes the circular motif which is likewise reflected in other make-up details.



The native's love of colour and his ingenuity are here strikingly evident. The materials used in this head-dress consist of bright birds' wings, wreaths of green beetles and cowrie shells threaded on reeds. He has feathered ear-muffs, while strings of trade beads adorn his throat.

Nondugl Personalities

Colour Photographs by

CLARENCE B. YOUNG A.R.P.S., A.P.S.A.

(Slightly enlarged from 24 x 36mm. Kodachrome transparencies)



His forehead badge denotes him to be the Headman of his village or "uluui." Beneath his feathers and beaded head-dress he wears a cap woven from the hair of deceased relatives. As with most natives, his nose and ears are pierced, so that various ornaments may be inserted at will.

An unusual design which appears to have been planned and executed with great care that, incidentally, provides food for thought as to just what the woman was wishing to interpret. The incised tracings or weals on the body (these are extensively carried out amongst the women) are self-inflicted, the owner using a sharpened piece of bamboo or razor blade.



One of the village's most decorative "belles" who has varied the head-dress interest by using sprays of pink feathers. As to the face, her aim would appear to be the slendering-out of her naturally round features by the introduction of dark bands in charcoal. An unusual touch is the introduction of a garland of green leaves worn around the right arm.





V. GADSBY

Jagungal (6758 ft.)

Looking south from the
Tumut Pond Area

Reproduced by permission, Snowy Mountains Hydro-Electric Authority

16th Kodak International Salon

The mid-month week-end of January 1951 was indeed a responsible and strenuous one for those charged with the conduct of the long-planned "16th International," which this year was organised and judged in Sydney.

January 13th saw the arrival of the interstate and out-of-town judges, and this was followed by Mr. E. J. Rouse's reception in the evening. The judges, who had signified their willingness to act in this capacity more than twelve months previously, were as follows:

SECTION I: Pictorial Monochrome Prints.—Jack Cato, F.R.P.S., Ainslie Roberts, A.R.P.S., A.P.S.A., Leo A. Lyons, A.R.P.S.

SECTIONS II and IV: Pictorial Colour Prints and Pictorial Colour Transparencies.—S. Woodward-Smith, Clarence B. Young, A.R.P.S., A.P.S.A., J. H. Wiseman.

SECTIONS III and V: Nature Monochrome Prints and Nature Colour Transparencies.—A. H. Chisholm, K. A. Hindwood, N. Chaffer.

An interesting point about this evening was the presence of all three of Australia's "double Associates" (Royal and P.S.A.).

January 14th was judging day. Three rooms had been specially organised for the purpose at the Kodak store at "379" and a large staff of volunteers was soon busy rehearsing the judging procedure. All the lengthy clerical work had been completed long before, the judging being more complex than is the case with the average salon by virtue of the five individual sections and the numerous special awards, the latter numbering forty-four. Judging procedure adhered as closely as possible to P.S.A. standards. The principle of the "secret ballot," using bats endorsed "in," "out" and "hold," was employed, while Section I judges saw the prints under the most favourable conditions in a lighted viewing box of P.S.A. standard specifications. The whole procedure worked very smoothly, and by the end of the day nearly a thousand entries from about two hundred contestants had been viewed by the judges. For the allocation of the special trophies, awards, silver and bronze medals, the judges were requested to place in order of merit about twenty of the "merit" and "in first time" entries.



Steward A. McGuinn places a pictorial print in the standard P.S.A. viewing box ready for the decision of the Section I jury, members of which are equipped with secret-ballot "in," "hold" and "out" voting bats.

January 15th was another busy day for members of the Kodak staff nominated for the planning and conduct of the public showing of the 2" x 2" colour acceptances, both pictorial and nature. The evening saw a capacity audience of eleven hundred gathered at the Assembly Hall. As the visitors entered the steps of the main entrance, they were able to inspect a selection of sixty outstanding acceptances in the pictorial, nature, and colour print sections; these were arranged on P.S.A. portable stands and illuminated by floodlights. Proceedings commenced promptly at 8 p.m., when Mr. E. J. Rouse took the chair, welcomed the guests, and briefly outlined the history of the Kodak salons.



In the final stages of Section II steward and successful exhibitor, C. G. Williams, shows an outstanding colour print to judges C. B. Young, S. Woodward-Smith, J. H. Wiseman and to the Chairman of Salon Committee, Keast Burke.



Final stages in the Section I awards. From top to foot: L. A. Lyons, Jack Cato and Ainslie Roberts.

(Candid photographs by F. Butt)



The jury for Sections III and V takes "time off." From left to right: K. A. Hindwood, N. Chaffer, A. H. Chisholm.

"The Kodak International Salon was initiated almost twenty-five years ago. The initiators of this

ambitious idea appear to have been actuated by two reasons; the first that there might be public recognition of the achievements of the many keen photographers within the world-wide Kodak organisation and, secondly, that there might be some regular stimulus through which the interest of staff members might be encouraged and the standard of their photography improved. In these objects the Salon was successful from the start, for the general basis seemed to have a strong appeal—the idea that "we not only sell photography but we practise it too."

"The first Salon was held in London in 1926, the next in Rochester and then in London again. The fourth Salon came to Australia mainly through the keen personal interest of my father, the late Mr. J. J. Rouse. It was held in this country triennially afterwards. Naturally, there was a break during the war period, and it took some little while for the scheme to be reinstated.

"This year Kodak (Australasia) is proud to have had the privilege of organising the 16th Kodak

(Concluded on page 177)

MAJOR AWARDS

Kodak 16th International Salon of Photography
Australia 1950-1951

GEORGE EASTMAN MEMORIAL

Premier Award for the best Pictorial Print of the Show.
Lowell Miller, Rochester, U.S.A.

J. J. ROUSE MEMORIAL TROPHY

For Excellence in Pictorial Photography
Lawrence M. Spaven, Rochester, U.S.A.

KODAK-PATHE TROPHY

For Excellence in Pictorial Photography
Stanley W. Eutrope, Brisbane, Australia.

H. S. CARPENTER AWARD

For Excellence in Pictorial Photography
Peter Ward, Harrow, England.

A. E. AMOR AWARD

For Excellence in Pictorial Photography
Hugh J. Knapp, Yokohama, Japan.

A. D. PAGE AWARD

For Excellence in Pictorial Photography
John T. Sipes, Detroit, U.S.A.
Silver Medal: Keast Burke, Killara, Australia.
Bronze Medal: Robert F. Edgerton, Rochester, U.S.A.

T. J. HARGRAVE AWARD

For the best Pictorial Print by a Salon Newcomer
Colin G. Williams, Sydney, Australia
Silver Medal: D. A. Sharp, London, England.
Bronze Medal: J. R. Morrison, Melbourne, Australia.

C. F. HUTCHISON TROPHY

For the best Commercial or Advertising Print
E. W. Johnson, Harrow, England.

D. McMASTER AWARD

For the Three Best Prints by one Contributor
Lowell Miller, Rochester, U.S.A.
Silver Medal: John T. Sipes, Detroit, U.S.A.
Bronze Medal: Grant Haist, Rochester, U.S.A.
Bronze Medal: E. Robertson, Adelaide, Australia.

A. STUBER AWARD

For the best Formal Portrait
Anthony J. Kaminski, Detroit, U.S.A.
Silver Medal: K. Y. Pollard, Harrow, England.
Bronze Medal: D. J. Hardy, Harrow, England.

C. E. K. MEES AWARD

For the best Three-Colour Print made entirely by the Contributor
R. C. Carpenter, Rochester, U.S.A.

C. J. STAUD AWARD

For Excellence in Colour Photography
Lawrence A. Donner, Rochester, U.S.A.
Silver Medal: Charles Edens, Rochester, U.S.A.
Bronze Medal: C. H. Koller, Rochester, U.S.A.

W. T. ROACH AWARD

For the best Hand-Coloured Print
G. A. Grum, Rochester, U.S.A.

E. S. FARROW TROPHY

For Excellence in Nature Photography
John T. Sipes, Detroit, U.S.A.
Silver Medal: Charles W. Fairbanks, Rochester, U.S.A.
Bronze Medal: H. Lou Gibson, Rochester, U.S.A.

A. K. CHAPMAN AWARD

For Excellence in Colour-Slide Photography
J. H. Altman, Rochester, U.S.A.

E. P. CURTIS AWARD

For Excellence in Colour-Slide Photography
Hymen Meisel, Rochester, U.S.A.

J. E. MCGHEE AWARD

For Excellence in Colour-Slide Photography
Colin G. Williams, Sydney, Australia.
Silver Medal: Ben Etchegon, Los Angeles, U.S.A.
Bronze Medal: J. H. Altman, Rochester, U.S.A.

H. C. SIEVERS MEMORIAL AWARD

For Excellence in Colour-Slide Photography by a Salon Newcomer
I. W. Blake, Sydney, Australia.
Silver Medal: Werner Bullinger, Stuttgart, Germany.
Bronze Medal: Colin G. Williams, Sydney, Australia.

E. E. BLAKE AWARD

For Excellence in Colour Photography (Large Transparencies)
E. W. Johnson, Harrow, England.

I. N. HULTMAN AWARD

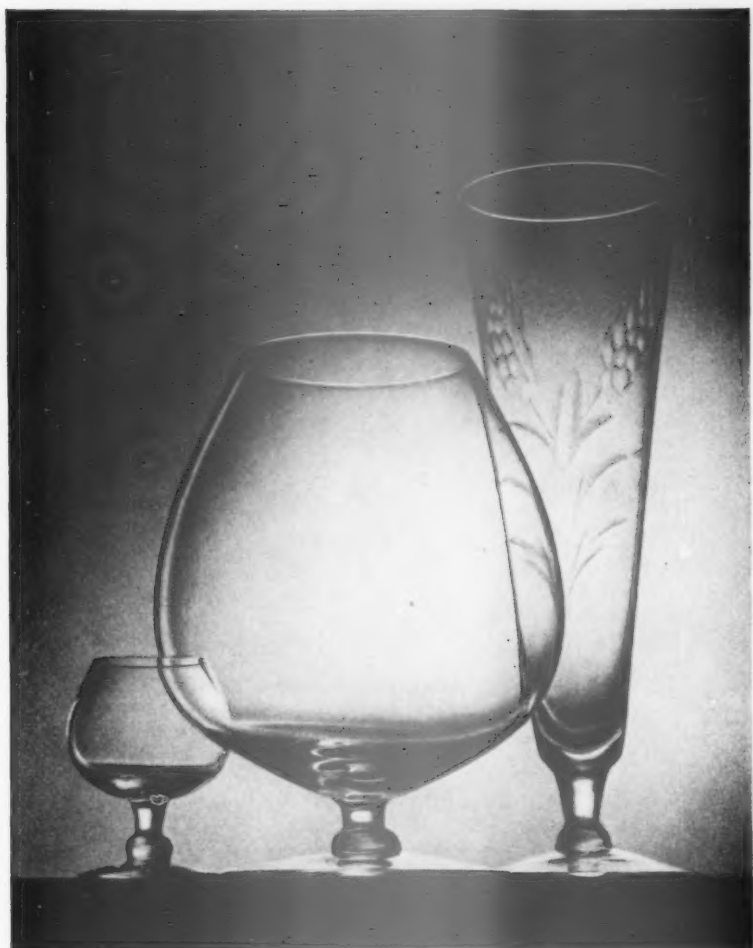
For Excellence in Colour Photography (Large Transparencies)
R. C. Carpenter, Rochester, U.S.A.
Silver Medal: Harold E. Crossley, Harrow, England.
Bronze Medal: Clarence J. Meteyer, Rochester, U.S.A.

C. K. FLINT AWARD

For Excellence in Nature Photography (2" x 2" Slides)
Milton R. Goff, Rochester, U.S.A.

M. J. HAYES AWARD

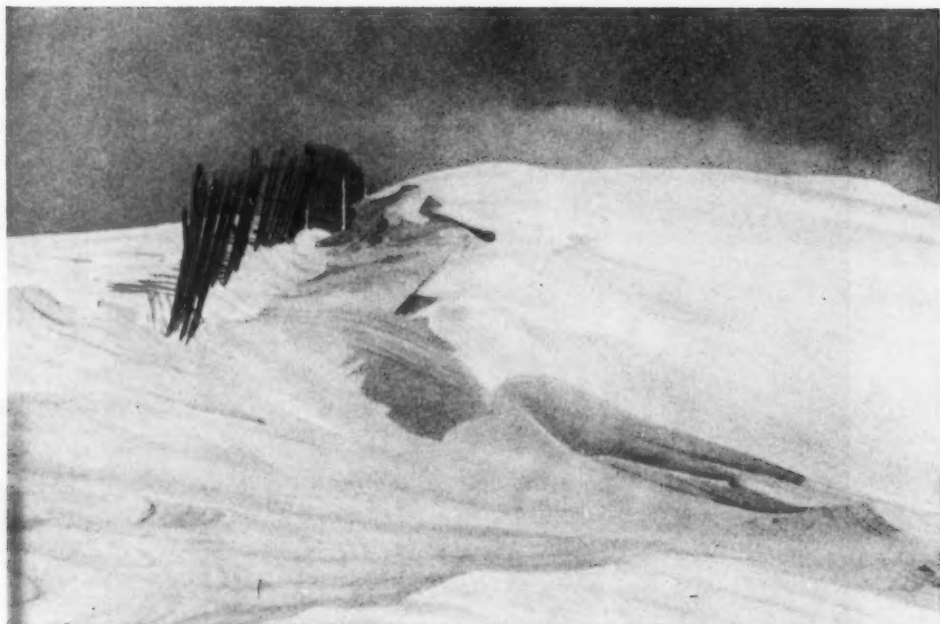
For Excellence in Nature Photography (2" x 2" Slides)
H. Lou Gibson, Rochester, U.S.A.
Silver Medal: Milton R. Goff, Rochester, U.S.A.
Bronze Medal: Carl G. Shafer, Los Angeles, U.S.A.
Bronze Medal: H. Lou Gibson, Rochester, U.S.A.



BLUE CRYSTAL

George Eastman Medal

LOWELL MILLER
Rochester, U.S.A.



DRIFT CREST

J. J. Reuse Memorial Trophy

LAWRENCE M. SPAVEN
Rochester, U.S.A.



PRELUDE

Kodak Pathe Trophy
STANLEY W. EUTROPE
Brisbane, Australia



POURING COPPER, PT. KEMBLA

T. J. Hargrave Award

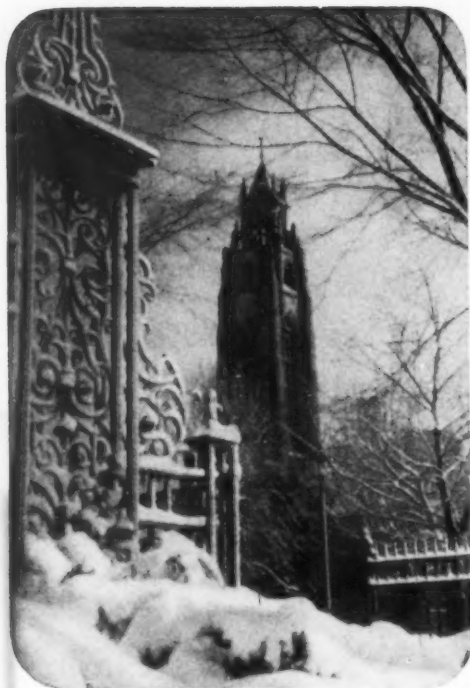
COLIN G. WILLIAMS
Sydney, Australia



SPRINGTIME AT BIWAKO

A. E. Amor Award

HUGH J. KNAPP
Yokohama, Japan



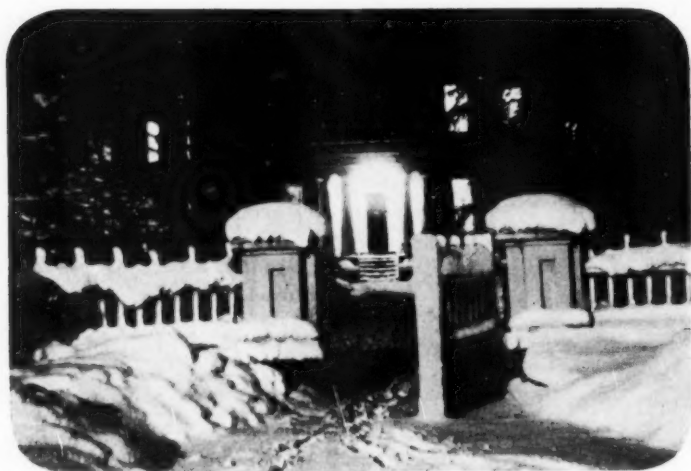
SNOWY GATEWAY

A. K. Chapman Award

J. H. ALTMAN
Rochester, U.S.A.

E. P. Curtis Award

HYMEN MEISEL
Rochester, U.S.A.



GENESEE VALLEY CLUB ENTRANCE



SUNSET

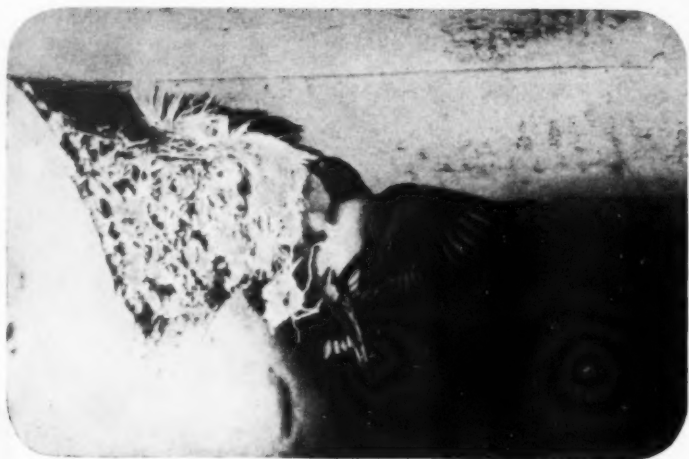
Silver Medal
WERNER BULLINGER
 Stuttgart, Germany

H. C. Sievers Memorial Award

I. W. BLAKE
 Sydney, Australia



STRIPPING



BARN SWALLOW

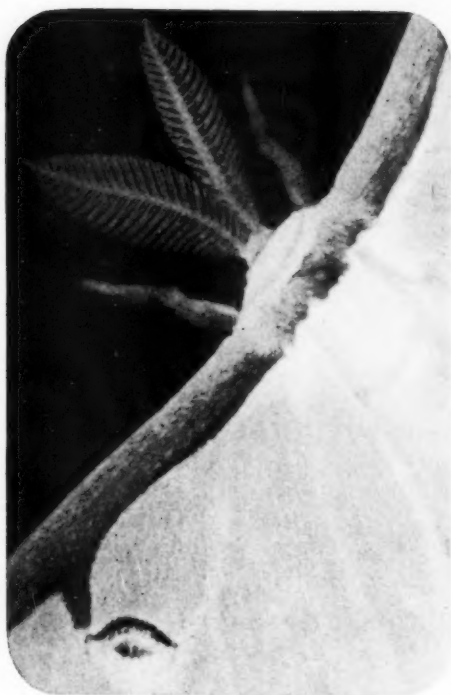
C. K. Flint Award

MILTON R. GOFF
Rochester, U.S.A.

M. J. Hayes Award

H. LOU GIBSON
Rochester, U.S.A.

HEAD OF LUNA MOTH





SCREECH OWL

Silver Medal

MILTON R. GOFF
Rochester, U.S.A.



POLYPHEMUS CATERPILLAR

Bronze Medal

H. LOU GIBSON
Rochester, U.S.A.



For notable contributions to the Advancement of
Photography in Australia

THE A.P.-R. RECOGNITION MEDAL AWARDS 1938-1950

NEW SOUTH WALES

DONALD BROWN
J. P. CARNEY, A.R.P.S.
HAROLD CAZNEAUX, Hon. F.R.P.S.
C. S. CHRISTIAN
CHARLES COLLIN
G. S. DAVIES
A. F. D'OMBRAIN
A. R. EADE
JAMES HOEY
H. P. JAMES
H. N. JONES, A.R.P.S.
S. H. LOFTS
LEO A. LYONS, A.R.P.S.
ROY MACDONELL
K. J. MIERENDORFF
THE LATE W. H. MOFFITT
R. MUNRO ROBERTSON
O. A. SIMS
THE LATE ARTHUR SMITH
W. H. STUCKEY
MAVIS WHEATSTONE
A. G. WILLIAMS
THE LATE WALTER S. WOOD
CLARENCE B. YOUNG, A.R.P.S., A.P.S.A.

VICTORIA

JOHN BILNEY
JACK CATO, F.R.P.S.
L. G. CHANDLER
JOHN B. EATON, F.R.P.S.
A. G. GRAY
G. S. HARRISON
FRANCIS C. JOHNSON
C. O. KROKER
RON PARSONS
THE LATE DR. JULIAN SMITH,
Hon. F.R.P.S.

SOUTH AUSTRALIA

THE LATE G. L. FISHER
CHARLES P. MOUNTFORD
F.R.A.I., F.R.G.S.
KEITH NEIGHBOUR
AINSLIE ROBERTS, A.R.P.S., A.P.S.A.
E. ROBERTSON, A.R.P.S.

WESTERN AUSTRALIA

J. W. WATSON

TASMANIA

JOHN Wm. IKIN
ALLAN B. MADDOCK

NEW ZEALAND

H. A. LARSEN



Major award prints on display at the Assembly Hall, Sydney.

International Salon and arranging for the judging. Something of the success of the venture may be judged from the fact that one thousand entries were received from nearly two hundred exhibitors. The field of the Kodak Salon is somewhat wider than most International Salons as regards variety of work, and that, I believe, adds something to their general interest; annually there are numerous fine trophies and medals placed at the disposal of the panels of judges—and, by the way, the Salon must always remain in the debt of these distinguished people who annually contribute so much to its standing with the photographic community."

The complete award list was then read by the chairman for the Salon, Mr. Keast Burke. It was pleasing to learn that out of the forty-four major awards, no less than eight had been gained by Australia. The projection of the one hundred and thirty-three 2" x 2" colour acceptances then followed, together with a small selection from an earlier salon.

The next item of the programme was the presentation of the *A.P.-R.* Recognition Medals—a new and important photographic honour that was initiated in January, 1945, and awarded retrospectively to 1938; it was "For notable contributions to the advancement of photography in Australia." Owing to practical difficulties, there had been regrettable delays in the production of the medal but the striking was now complete. The design was symbolic in type and carried a representation of one of Australia's first graphic arts—the sandstone rock carvings of Australia's eastern coast. The obverse showed an aboriginal engaged in making the preliminary punctures for such a carved design, while the reverse showed a completed design (of fish) associated with a laurel branch as an emblem of achievement. The designer was John H. Wiseman, in association with the Editorial Staff and Frederick D. McCarthy, anthropologist of the Australian Museum. The medals were struck by the house of Amor of Sydney, the engraver being Charles H. Eccles.

The duty of presenting the medals was undertaken by Mr. Jack Cato, F.R.P.S. (of Melbourne), who delivered a characteristic speech in which his familiar friendly humour was well to the fore. He referred to the seniority of Sydney in the history of photography in Australia and of his natural embarrassment at being concerned in the judging of a major pictorial salon. He said that on many occasions he had been

associated with prize-givings of one kind and another, but never before had he been at the giving end of any type of award, let alone one so important as the *A.P.-R.* medals. Finally, he called upon the recipients not to be nervous; the medals would be presented in the Australian manner—not in the French!

The N.S.W. award people were called to the platform to receive their medals, an individual citation being announced in each case. With but three exceptions, every one of the twenty-four N.S.W. recipients was either present or represented. Longest journeys were those made by Mr. J. P. Carney, A.R.P.S., who came from Griffith, and Mr. C. S. Christian, who travelled from Canberra. From Maitland and Newcastle respectively, came Messrs. A. F. D'Ombrian and O. A. Sims.

Prime responder on behalf of the recipients was Mr. Harold Gazneaux, Hon. F.R.P.S., who referred to the various types of services that had been rendered by the recipients "in the advancement and progress in the art and science of photography," a phrase covering a wide field in both cultural and technical aspects. "We, who have just received these fine rewards, feel some pardonable degree of pride and pleasure that we should be deemed worthy of such an award. We now publicly thank the sponsors for this gesture and acknowledge the good work they have done in encouraging progress in photography in a wide variety of ways—amongst them the publication of the *A.P.-R.* and the organising of gallery exhibitions and numerous travelling shows . . . Altogether this was a very happy moment for both medalists and audience."

His seconder was Mr. J. P. Carney, A.R.P.S. He mentioned the fact that the majority of the awards indicated some association with photography over a considerable period of time and referred to the beauty and impressiveness of the actual medal. A Recognition Medal was something truly to be proud of, while the experience of seeing so many of the well-known workers was an interesting and impressive one. "Photography," he said, "is a marvellous hobby, it seems to form friendships automatically; when one *A.P.-R.* contestant went to a strange town, it was quite the usual thing to look up his opposite number, for a warm welcome was certain. I have known by name for a long while all the recipients here to-night; after this evening I will always remember their faces. The fact that practically every recipient was either present or represented was a tremendous tribute to the sponsors."

Mr. E. J. Rouse then thanked Mr. Cato for his attendance and again expressed the Company's appreciation of the work of the judges. Finally, he stated that the evening would conclude with the showing of the Kodak informational film, "Functional Photography."

So much for Sydney; what now of Melbourne? An exactly similar function was held in that city one week later, namely on January 22nd, the place being also, by coincidence, the Assembly Hall. On this occasion there was, of course, a different official party on the platform. The Chair was taken by the Company's Sales Director, Mr. R. J. Mitchell, following on a short introduction by Mr. G. J. Stansfield, assistant to the Manager for Victoria. The screening of the 2" x 2" colour acceptances was noted by Mr. G. J. Stansfield, while the presentation of the *A.P.-R.* Recognition Medals was undertaken by Mr. John Sutherland, director *emeritus* of Kodak (Australasia) Pty. Ltd. A vote of thanks on behalf of those receiving the medals was delivered by Mr. Jack Cato, F.R.P.S.

It is hoped also to show the colour acceptances at one or two other State capitals prior to their necessary early return to their owners.



BUTCH

Bronze Medal

J. R. MORRISON
Melbourne, Australia

Review of Contest Entries

NUMBER OF ENTRIES	248
(A/S 29, B/S 63, A/O 45, B/O 111)	
NUMBER OF COMPETITORS	88
NUMBER OF NEW COMPETITORS	17
NUMBER OF PRIZE AWARDS	26

J.G.A., East Geelong.—Work nicely presented and subject matters generally well approached. Of the four we prefer the harvest landscape "Smith's Farm," which is worthy of a somewhat larger print, at the same time toning down the highlit paddock on the left margin. "River's Bend" is above the average for a creek scene but, once again, it is a difficult matter to secure a composition from material of this type, and the introduction of a figure is desirable if interest is to be held. "Land of Sunshine" is something of a two-picture arrangement, with the eye oscillating between the varying motives of foreground and middle distance. For your album, take a trim of 1¼" from the top, as the contrasts there are much too strong. Dull lighting conditions were unsuitable for "Open Road" and, again, a harmonious figure by way of accent would be a desirable inclusion.

A.F.A., Randwick.—"Golden Waters" shows a pleasing tonal range, but remains, as ever, one of those subjects in which it is difficult to introduce any real unity, for we have so many varying shapes, textures and contrasts claiming our attention. The close-up of the mineral is very diffused, the plane of focus apparently being about six to eight inches in front of the specimen. In any case, it would be a picture of scientific interest only.

A.J.A., Port Kembla.—We regret that your February entries arrived too late for that month and were transferred to March, in which contest three HC's were gained. Each of these prints appears to have secured the majority that was offering from the material available. "The Crest" is a pleasant landscape, the weakness being the division of the print into two portions by the band of dark vegetation in the middle distance. "Breaking Through" suffers from a degree of restlessness due to the very "twiggy" nature of the banksias. "The Road," to us, appears to be trimmed a little too close to the margins, and this element disappears very suddenly in the middle distance; together, these two elements tend to produce a rather insistent impression for a road or landscape treatment. Under the circumstances, we feel inclined to recommend the elimination of most of the bend. "Berkeley Landscape" suffers from a degree of movement apparently caused by camera-shake; might be worth trying again. "Homeward" is also diffused, and the figures in their present position are of little or no value to the arrangement. "Ninky-Doo" is a pleasing record, but suggests material difficult to handle other than in record treatment. The garden hosing subject was one calling for use of synchro-flash or strong reflector, so that the figures could assume their rightful values. As to your March entries you were much more successful, gaining four

listings with four prints. The gul close-up was outstanding, its only weakness being the unfortunate position of the distant wing which, somehow, is not exactly where we would expect to find it. "Bedtime" is convincing but weak as an arrangement with the strongly lit wall dominating the situation. "Expectant" is nicely handled in studio style, though the lighting appears to have been a trifle too bright. The contrasts are too heavy in "The Wool Shed" which, in any case, appears to have been more of a pattern-and-texture proposition from that particular viewpoint.

J.F.A., Cremorne.—Of your group the prizewinning tree study appears to be the best; once again a pleasing little picture developed from slight material. Of the picnic souvenirs, "Sand-dune Girl" is the best, but the young lady's pose would have been improved with less emphasis on her leg and the impression of her ownership of only one of these useful attributes. "Playing with Fire" called for colour, while in "Way-side Refreshments" and in "So Thirsty" too much of the models' features have been hidden. The lakeside study had possibilities, but your treatment is on the heavy side and there appears to be no particular reason for the idea of pushing most of the interest over towards the right-hand margin. Lighting conditions were hardly suitable for the architectural subject—would have been better to concentrate on the curving approach steps and the balustrade. Portrait of the lad at the tiller must be considered of family interest only.

J.H.B., Dapto.—"Mischief" is the best of your portraits; this possesses a most attractive tonal range throughout, but the infant's pose is disturbing to say the least of it. Viewpoint was low for "Reading", resulting in undue prominence and diffusion of foreground elements; the tonal range is excellent. The young lady appears to be unduly camera conscious in "Piety" and the lighting much too strong for a symbolical subject of this type. We feel that this is a type of subject out of favour to-day and one that requires very skilful handling if an impression of artificiality is to be avoided.

L.F.B., Werribee.—Technically you are getting your prints on the hard side, as indicated by complete absence of tone in the majority of higher lights. "When Day is Done" had pleasant possibilities but, unfortunately, the camera was set at a plane of focus well behind the horses. For your album, trim away most of the white sky. It should be possible to obtain a better print of the landscape by making more of a feature of the leaning trees—this by taking a 3¼" trim from the right. Here, again, the trees appear to be very sharp and a check of camera and enlarger is recommended.

A.B., Chatswood.—Welcome to the contest. An exposure of 1/25 at f/11 was quite insufficient for a waterfall glen scene. We recommend you to obtain some simple text book or, alternatively, a dial exposure calculator. We are looking forward to seeing more of your work in due course.

A.G.B., Paddington.—Study of bent tree appears to be a valiant attempt that did not quite come off—this is partly due to the failure of the lines to hold together and partly because of the lighting, which has produced strong highlights and patchy shadows, thereby spoiling any feeling of unity. The general print quality is pleasing.

R.C.B., Keepit Dam.—Attractive print quality is shown in your current entry and the title is delightfully poetic; at the same time, it is felt that neither of these assets is sufficient to make up for the somewhat empty nature of the arrangement. The spot might be kept in mind for a second visit, when suitable cloud formations are in evidence.

F.E.B., Sydney.—Of your two child studies we prefer "No Playmates," thanks to the sad expression on the youngster and the very satisfactory tonal range throughout. The youngster in "Big Catch" is rather dominated by his surroundings, and trims from right and foreground are recommended. Once again, in studies of this type we prefer to see the youngster looking up slightly.

P.A.B., Devonport.—"Across the Vallies" is the best of your trio; this shows a good tonal range throughout, though we are not so happy about the entry label obscuring half an inch of the sky. We are wondering whether you have overlooked the condition that A.P.-R. entries should be properly mounted. The aeroplane subject is lacking in novelty and your print is on the flat side, suggestive of an unsafe safe-light. The child study is technically satisfactory; for the family album we recommend substantial all round trims, including cuts right up to the dress in the foreground.

R.B.B., Koroit.—Welcome to the contest and congratulations on your practical interest in photography. Your initial entry is very successful as a home portrait using natural lighting conditions, although we would have liked to see a reflector used on the right-hand side with a view to reducing the shadows, particularly that one cast by the nose. For your album trim close up to the head all around.

M.B., Belair.—HC for "Reflections," which embodies quaint pose supported by very fair technique. The difficulty is that a background so sharply textured and so insistent tends to be overpowering; in fact, the background is almost strong enough to provide a motive on its own account. Vignetting treatments should be avoided for animal subjects, as it is next to impossible to do this in a convincing manner. Your composition would be improved by making the present left-hand side the top of the print. Your outlook is promising and we wish you good progress.

E.J.B., Barwon Heads.—Glad to hear from you again but regret that your entries were too late for February judging. Both prints exhibit superior technique. "Pursuit" was a promising idea thanks to the pleasing feeling of light; considered as a composition, the two vessels are rather far apart. "Winter Sunshine" is on the heavy side, the exposure having been unduly cut short for that time of day in winter—it might be worth trying again. For your album a little of the dark foreground could be eliminated.

B.B., Oakleigh.—Congratulations on "The Pin-nacle," which embodies your customary unusual outlook. The inclusion of the stem of century plant was unfortunate, and might well have been noticed at the time of exposure.

J.B. Waverley.—"Judith" is the better of your child portraits, but we are under the impression that this would look better as originally photographed, namely, with the present top turned to the left. You might also experiment with various trimmings, as we consider the trimming at the moment to be rather close. Lighting was somewhat flat for the other subject and there is some indication of diffusion.

R.H.B., Edwardstown.—The beach subject is probably the most promising of your series, but there appears to have been quite enough interest in this scene without the inclusion of the incidental motive of the Brownie snapshotting. "Sisters" would come next, though the print is on the contrary side. The youngsters show excellent animation, but brightly lit lawns should be avoided as a background on account of their unduly aggressive textures. "Gum Trees" also had possibilities, but over much has been included and it would probably have been a better proposition

to concentrate on the group in the middle distance, as the fence and broken branch in the foreground are not very happy introductory elements. Your miniature camera work shows a considerable number of surface defects—a fault which points towards the need for greater care in processing. "David" is also on the hard side and the camera viewpoint was rather low.

I.H.C., Hamilton.—Glad to hear from you again. "Caught" was the better of the two child studies subject to slight trims from right and foreground, while the strong highlights on the frocks require toning down. "Scavenger" is very formally handled and we feel sure that a more successful pose could have been achieved. Of the two portraits, "Finishing Touch" is the better, but we feel that you have introduced too strong a degree of contrast between the model and the *boutonniere*.

L.G.C., Red Cliffs.—"Track Over the Hill" is on the heavy side. Atmosphere is good but the inclusion of some centre of interest is desirable by way of accent. Improved technique is shown in remaining entries, the better perhaps of the two landscapes being "Their Last Sleep." Unfortunately, this is an arrangement that has already gained prize awards previously. "Shadows of Evening" tends to be distant and somewhat one-sided, though the atmosphere and general effect are pleasing. The empty barn set you something of a problem in arrangement; perhaps it would have been better to concentrate on the fence in the bottom right quarter.

A.C., Maitland.—"The Highway" is the better of your road scenes and certainly it represents a technical and pictorial advance. For your album we suggest a greater concentration on the left-hand section by taking a $2\frac{1}{2}$ " trim from the right. "Roadside View" is not so good, too much attention being claimed by the various types of vegetation.

C.S.C., Ainslie.—Congratulations on "Australian Skyline"—a striking result for this particular motive. We also liked "Shearer's Hut," though here we would have preferred to see the hut nearer to the intersection of "thirds." The symbolical subject had possibilities, but some form of accent seems to be necessary to hold our attention and give the key to the idea—that is, apart from the title. The dog subject is amusing but somewhat slight pictorially. Substantial trims would assist in emphasising this motive. Of the two building-block subjects, "Progress" is much the better, the pose in the other version being somewhat awkward.

L.J.C., Bogong.—We prefer your landscape entries, the better being "Glimpse," though we are not altogether in favour of rich sepia toning as a medium for landscapes. The weakness is the large amount of highlight foreground; if this could be toned down the final result would be considerably more successful. "Kiewa Valley" presents excellent technique, but most of the real interest is very distant. We are of the opinion that strong foreground elements should be avoided for landscapes of this type. "Dialogue" is unfortunately one of the very popular subjects, and still remains something with which it is next to impossible to achieve very much. Cannot quite see the reason for "Waiting"—might have been a different proposition in colour.

E.R.C., East Kew.—We regret that your landscapes arrived too late for our February contest; however, "Turn o' the Road" was successful in securing an award—thanks to first-class technique, print quality and general interest, the only weakness being the very central position of the barn. "Springtime Vista" is on the contrary side and, in any case, appears to be a colour subject. We are pleased to note the addition of a "folding camera" to the equipment.

R.F.C., South Hurstville.—We have written you direct regarding your entries.

R.H.C., Kew.—"Tea Time" is a quaint little picture for the family album, possessing the merit of novelty and informality. Some toning down of the miscellaneous background detail might be entertained.

J.D., Mildura.—Welcome to the contest and congratulations on excellent miniature camera technique with your Kodak 35. Of the two we prefer the prizewinner, but the other entry is also very successful.

D.N.D., Haberfield.—We regret that your entries arrived too late for the February judging. These entries are mainly in the nature of bushwalking souvenirs and we recall that this hobby does not permit of much time for concentration on pictorial requirements. "Wayside Pattern" shows the best print quality and general interest, the weakness being the overlight foreground, which tends to attract too much attention. "A Friendly Gum" would come next. Here again, we have a too light foreground and edges, suggestive of uneven illumination in the enlarger. The other two prints are mainly of souvenir class; both are difficult subjects of which you have obtained satisfactory records.

L.J.D., Mount Gambier.—Hearty congratulations for marked pictorial progress. "Evening Glean" is certainly worthy of the success it has enjoyed in several quarters, while the HC "Sand Hills" is above the average for this very popular subject, thanks to the general feeling of repetition of curves. "Swamp Scene" hardly seems to need so much foreground interest in the way of rushes in view of the quaint decorative shapes of the principal trees. We suggest that you visit this spot again equipped with rubber boots! The collie portrait is very fair, the weakness being the rather light-toned background, which tends to draw interest away to the top-right corner.

L.E., Subiaco.—Very fair contact quality is shown in your two entries, but we feel that neither offered you a great deal in the way of subject interest. We recommend you to study the various illustrations in the *A.P.-R.* with a view to developing an eye for subject matter with better possibilities.

F.L.E., Narramine.—We regret that your February entries arrived too late for that contest; they were transferred to March, in which the landscape "Early Morn" gained an award. This is nicely arranged in the frame and the general feeling of movement is good. The creek scene "Mid-day" is certainly that, and the area might be worth revisiting under more promising lighting conditions. "Wheat Loader" should have been photographed at closer quarters as a head and shoulders interpretation, as this portion represents the main centre of interest. Of the child studies, we prefer "He Loves Me," but this motive is not very clear as you have discovered for yourself. The expressions in the other two are not very happy and there appears to be no particular reason for the sadness. "Ringleader" is formal, diffused, and lacking in contrast.

J.F., Lockleys.—Welcome to the contest. Entries exhibit very fair technique and generally varied outlook. The technique of the tiger subject is "very super" and some control work is recommended with a view to toning down the brick wall and patch of barred sunlight with a view to making something of this negative—suggest that you talk the matter over with E.R. The picture of the youngster with the Ensign Ful-Vue is amusing and also demonstrates your ability to produce a print with "punch" even under very soft lighting conditions. "Childhood Profile" would be better, we imagine, with a substantial trim from the foreground—a matter of $2\frac{1}{4}$ ".

The lakeside reflection subject is above the average for reflection subjects, the weakness being the diffused bits of reed in the foreground. Unless the latter is of a definite nature, it is better to have no foreground at all. The yacht subject is again excellently recorded, but only occasionally is it possible to secure any definite composition with these small craft.

G.W.G., Northbridge.—"Harbour Side" shows attractive print quality, but hardly very strong in subject interest. As we have pointed out on sundry previous occasions, strong perspective effects are to be avoided in texture arrangements. For your album take a 2" trim from the right and about $1\frac{1}{2}$ " from the left; the upright format should be a more satisfactory one. The verticals should be rectified at the same time. Somewhat similar remarks apply to "Fallen Glory," which has very attractive print quality, but the subject matter is not altogether recognisable at first glance. We consider that this would be improved by a square format, taking trims from either side.

A.L.G., Geelong.—"Rising Winds" appears to be the best of your trio, but the print is on the heavy side. This is apparently intentional, but it is still desirable to have definite highlights even if these must be introduced artificially. HC for "Wet Day," which is technically very fair, but does not tackle the ever-present problem with wet day subjects—namely what to do with the inevitable large expanse of blank white sky. "Summer Skies" gained HC on general grounds, but we consider the picture to be rather restless in type, containing as it does so many patches of isolated dominating cumulus clouds. For your album we suggest a 3" trim from the top with a view to improving the composition generally.

A.G.G., East Coburg.—We regret that your February entries arrived too late for that contest. However, "Mist and Pines" was successful in gaining a March award—though we feel that the sense of light in this print tends to be over-strong. As to "December Landscape," we are of the opinion that this type of cloud formation is rather dominating for such strong background interest.

J.G., North Brighton.—It is desirable that entries in the *A.P.-R.* contest be suitably mounted. Your prints show very fair technique, the weaknesses in each case being an over-strong source of light and generally formal handling. For home portraiture we like to see more of the amateur or pictorial approach.

R.J.H., Dulwich Hill.—There is first-rate print quality in your entries, but we feel that each of the arrangements is rather restless in type, with no one particular element to hold our attention. "Exeter Farm" is the better, and here we suggest that you make more out of the dead and fallen trees by taking a $2\frac{1}{2}$ " trim from the right, at the same time darkening the foreground. The above measures should be successful in bringing about a greater degree of unity. The problem with "Winter Sunshine" is one of arrangement—with those tree branches growing in all directions. For your album we suggest a two-inch trim from the top and the introduction of slightly more middle tone in the road. We have indicated this in pencil on your print, and we believe that you will agree that there is an improvement.

C.W.H., Kingsgrove.—"John" is the best of your trio—a very successful result owing to pleasant animation, soft lighting and good highlights. As to the dressed-up version, we feel that this type of subject is out of favour to-day, though your version is well handled apart from the formal placing of the figure. "Farm Gate" had possibilities, the weakness being overmuch foreground; we consider that a trim one $1\frac{1}{2}$ " from the foreground would be an improvement.

G.S.H., Heidelberg.—We regret that your very attractive group of February entries arrived too late for that contest. However, you gained four listings for March. Of the landscape studies we prefer "A Cloud Passes" by virtue of its novelty, but the remaining two are also attractive, "Landscape" being the better on account of the pleasant decorative shape of the second tree; "Silver Sentinels," on the other hand, though a striking print, tends to be formal in style. "Sunset at Buffalo" is a valiant attempt, the weakness being, we believe, the large area of over-bright tone at the top, which tends to reduce the effectiveness of the more important lower cloud formation.

R.H., Murray Bridge.—We regret that your February entries were too late for that contest. Of the group "Happy Face" is perhaps the best, but some form of reflector was desirable to relieve the heavy shadow on the youngster's face. White clothing should be avoided, as it tends to establish strong competing highlights in areas where they are not required. The other child study is a pleasantly informal addition to the family album, but it is hardly pictorial. Of the landscapes, the most promising is "The Pass," but your interpretation is on the hard side. The spot might well be given a second visit when lighting conditions are softer and harmonious clouds are present. The park scene offered you very little—which is a habit of park scenes. In any case, just what is the reason for the very dark print? "Sunday's Leisure," on the other hand, is a flat grey; try for a stronger print, taking a 3" trim from the left and darkening the light foreground—we think you will be pleased with the result. The aeroplane view is excellent technically, but as a subject of novelty interest only.

W.M.G.H., Nambour.—Welcome to the contest. You appear to be getting very fair negatives with your new Flexaret, but the prints (marvellously glazed!) tend to the commercial angle. The cat subject is the best, but this would be substantially improved in a slightly darker print, some toning down of the lines of the tank and the platform, and a 2½" trim from the right. The child portrait is a useful addition to the family album and possesses the merit of an attractive tonal range. However, the choice of background can hardly be called successful—a trim of 1½" from the foot would assist in concentrating interest. We suggest you study the child study portfolio which is to be reproduced in April. "Tranquility" is above the average for this oft-attempted subject, thanks to the presence of interesting middle tones throughout. Nevertheless, it partakes of a two-picture arrangement and might well be featured in your album as two versions, one mainly consisting of the right-hand half and the other of the left-hand half.

J.M.H., Merrylands.—"Grubby" had the greater possibilities amongst your group; it was unfortunate that such an unpromising background was selected for the young lady. "Duet" shows good action, but profile studies somehow are seldom successful with youngsters, as the back of the head always seems to attract too much attention. For your album we suggest a 1½" trim from the left. In the sequence series there is hardly enough story apart from the captions: for a successful sequence series, the pictures should tell the story. Difficult to do much with "5 a.m. Fishermen," other than perhaps by increasing the contrast and taking trims from top and left.

G.F.H., Snake Valley.—"Repast" is the better of the bread-and-jam portraits. This shows very attractive lighting and print quality; as a subject, one rather out of favour nowadays.

S.W.R.J., Canterbury.—Glad to hear from you again; also to hear of the presence of N.S.J. "Sand Study" is

definitely the better, but we strongly recommend a trim of about 3½" from the left and a somewhat darker print, especially at the foot. Cannot quite see the reason for the extreme out of focus state of "Quiet Ramble," although we presume that this was intentional—was it diffusion that you were aiming at? Presumably the negative was quite sharp and it should be possible to obtain a good print. Use the present one for experiments—we mean restrained local reduction with a view to bringing up the figures to a greater degree of importance.

N.S.J., Canterbury.—Welcome to the contest and congratulations on the excellent result obtained with your Brownie D, glade scenes being always difficult. We recommend a trim of 1½" from the foot and about ½" from the right with a view to making the figure rather more important. A problem is the highlights on the rocks and foreground—these tend to attract too much attention; you might experiment in the direction of toning down these parts.

B.J., Wollongong.—"Sand Boy" is the better of the child studies, being first-rate technically though, as a pose, somewhat lacking in novelty. "Holidays" is a happy souvenir of the occasion—though hardly pictorial. The print of the lighthouses breaks new ground as a viewpoint, but remains a subject in which it is difficult to introduce much appeal other than perhaps by dramatisation by strong contrasts. For your album we recommend a 1" trim from the right and about 1" from the left and top with a view to developing a greater degree of emphasis. The two landscapes are nicely recorded, but in neither instance we believe did the subject matter offer you very much. "Outlook No. 2" is the better, but the principal motive here seems to be the strange horizontal shape of the tree; what do you think of taking a 2½" trim from the right and ½" from the left and top; also darkening the light grass in the foreground? "Perspective" certainly provides an example of that element—but we are doubtful as to whether it is a tendency to be encouraged. For your album, take a trim of 1½" from the top, as there seems to be a tendency for the interest to run out at the top. "Profile" gained HC for the successful portrait in studio glamour style, although the viewpoint seems a trifle too far towards the ear.

W.A.J., Canberra.—We regret that your landscape entry arrived too late for the February judging. It was transferred to March Open in which HC was gained but, of course, the print may be re-submitted for some other "Australian Landscape." If working on another print, we would like to see rather more shadow detail. The reason that your colour print was mentioned in the February issue was due to the fact that the colour prints were judged considerably later than the black-and-whites, the latter being urgently required for engraving purposes.

J.B.K., Ivanhoe.—Good print quality is shown in your current entries from 35mm. "Mount Ida" is perhaps the best, but this can only be considered of souvenir interest; all that foreground vegetation tends to detract from the majesty of the peak. For your album take trims from the foot and left. "Frieze" is a fair result though somewhat diffused, suggestive of over-enlargement. Apart from that it does not possess very strong interest as a cloud study, for which purpose a definite type of formation is usually sought.

E.A.K., Cheltenham.—Entries are nicely presented and show first-class technique and tonal rendering. However, as home portraits, we feel that they tend to the formal side, whereas in this type of work we prefer to encourage the reverse.

C.K., *Ashfield*.—HC for "Kanangra Bastion," which is certainly above the average for Blue Mountain subjects thanks to low-keyed tonal range, good separation of planes and movement due to rising mists.

J.A.K., *Greta*.—The chain subject is the most appealing of your entries and can be considered a successful result with your Retina. Once again, we refer to the fact that we consider that a pattern-and-texture study to be weakened in so far as it departs from the square proportions. For your album we therefore recommend a 3" trim from the top. You might also experiment in the direction of well controlled local reduction on the swivel block with a view to bringing this up to a greater centre of interest, while the small highlight of the window in the bottom right corner should be toned down. "Into the Distance" is on the hard side, and shows signs of considerable diffusion. The subject might be tried again, using a medium filter, with a view to obtaining a desirable degree of grey tone in the sky area.

W.H.L., *Maitland*.—"Caliban" has certainly been most successfully carried through both as regards character and technique. Our chief recommendations would be the darkening of the fold of skin below the ear and the inclusion of rather more space to the left, or alternatively, reducing the amount of dark at the foot to the same amount as that showing on the left.

E.C.L., *Higlett*.—Your technique generally appears to be improving. Illumination was not very well managed for child studies, "Winner" and "Hair Ribbon," the lighting to the left being too strong and there being no sign of the essential reflector to relieve the shadows on the opposite side. Viewpoint was low to "The Winner"; the other print was better in this respect and print quality was very attractive. "Brother and Sister" hardly holds together as a group, as "brother" appears to be interested in "mother" and "sister" in "father!" The other portrait could be considered of family interest only. "Church Bell" offered considerable problems, in that the bell tends to be dominated by over-much architectural detail, while its light tone appears to be lost against the background. Your only hope of salvage would lie in somewhat drastic control measures as lightly indicated on print returned. These measures should be accompanied by a trim of about 1½" from the bottom.

F.L., *Toorak*.—Of your current group we prefer the landscape, although the print submitted appears to be on the hard side and shows signs of halation. We are under the impression that it is possible to obtain a better print from this negative, while a squarer trim is also indicated. "Summer Clouds," we feel, offered you very little with neither foreground nor cloud formation presenting any particular interest. "Trouble" can be considered of novelty interest only. The other two are quaint but subjects of this type would surely be better if treated under more natural conditions rather than in the garden. For your album concentrate interest on the reflected image, taking substantial trims from the left.

R.G.L., *Randwick*.—HC for "Bookworm," which most certainly would have gained a higher placing had it not been for the overall formality of its treatment, everything being so square and straight-on, with undue emphasis on the horizontals—even with the background, which should have been moved further back rather than placed so near the plane of sharp focus.

H.T.L., *Warwick*.—Both prints appear to be generally very pleasing, with attractive atmospheric feeling, and we doubt whether control measures could usefully be carried any further.

J.H.L., *Launceston*.—HC for "Summer Siesta" which, unfortunately, arrived too late for the February contest. Subject had definite possibilities—print is on the hard side and it would be a good idea to have a little more definite stability of tone towards the base of the tree, at the same time darkening the miscellaneous scattered light detail in the foreground—all of these elements tend to clash with the good interest of the middle distance. The miscellaneous highlights in the branches at the top might similarly be dealt with in the general interests of unity.

K.M., *Launceston*.—"The Ditch" appears to be successful in simple vein, thanks to satisfactory tonal range throughout. Once again we believe the horizontal style to be weak, for a close-up—do you not think that a trim of 2¼" from the left would strengthen the appeal?

R.M., *Swansea*.—Current entries mainly of holiday souvenir interest rather than pictorial. In any case, glade subjects bring up many problems, not the least of which is the severe range of contrasts, in consequence of which prints are liable to be almost lacking in middle tones. HC for "Wistful Miss." This is rather on the soft side. We recommend a trim of an inch or so from the top as there seems to be no particular reason for the inclusion of so much white sky.

F.A.H.M., *Ballarat*.—We regret that your February entries arrived too late for that month's contest. The two tree subjects are the best, and we would say these represent an advance on the majority of your work to date. We imagine that a very much better print could be obtained from "Poplars in the Wind," at the same time darkening the light foreground which provides a far from satisfactory base. The white road tends to detract from the delicate beauty of the trees in "Spring Morn." "Stump Wood" offered very little and, in any case, was dominated by the trees in the background. The five landscapes were characterised by rather flat prints—we are sure that it would be possible to get very much better ones from all of these negatives. "Pastorale" is the best, subject to a trim from the right and a somewhat darker foreground. "Langi Ghiran" might come next, but there appears no good reason for the inclusion of so much dark out-of-focus foreground tree, and we recommend a trim of 3¼" inches from the right. The lagoon subjects offered you little; at any rate under noon-day lighting conditions, which are productive of so much in the way of extremes of contrast.

K.M., *Haberfield*.—"Saturday Night" is the better of the portraits, thanks to very fair technique, good arrangement, and pleasing animation. The other entry is in novelty vein only, but for your album you should consider toning down all those background highlights. "Eastern Creek Bridge" is not without appeal as a simple texture arrangement but it seems somewhat one-sided, and we would like to recommend a trim of at least 2¼" from the left with a view to allowing the verticals full play. We would also like to see a reduction of the highlights as indicated on the print returned.

W.M.M., *Haberfield*.—"Super" print quality is shown in "Pyrmont 13" but the scene is much too general. This was a pity, as there appeared to be plenty of opportunity for good individual studies, depicting the shadows of the net, groups of wharf labourers, etc. Suggest that you include this in your album in two versions, one including mostly the left-hand half and the other mostly the other half. The cloud study is interesting from a scientific point of view but, as a composition, you appear to have too many parallel horizontals and, in consequence, the picture fails to hold the spectator's interest.

K.J.M., Kirraewee.—HC for "Toilers" on general grounds of industrial interest, but hardly one of your more successful compositions. Weaknesses, in our opinion, are the varying sizes of the two workmen and the intense interest of the wet, rocky ground which pulls the eye too strongly to the bottom right corner.

T.M., Edmonton.—Of your current entries we prefer the prizewinner "The Beachcombers," mainly on atmospheric grounds, though there appears to be no special reason for the inclusion of the eye-catching triangle of headland on the left. The two landscapes are interesting, especially "Edmonton Landscape," for which we would like to see a more vertical type of trim with a view to giving greater freedom to the mountains. The pampas grass subject hardly suggests its title and, in any case, the light sepia print does not do justice to the subject. We recommend a much stronger print, together with a trim of $1\frac{1}{4}$ " from the top. The child study is quaint and control measures have been well handled.

N.M., St. Kilda.—Welcome to the contest and thanks for a new interpretation of the Shrine. Unfortunately, this print suffers from a substantial degree of all-over diffusion, which we are hoping is only a matter of enlarger trouble. For your album take a trim of $1\frac{1}{4}$ " from the foot, rectifying the principal verticals at the same time.

M.M., Pymble.—Of your trio we prefer "Daffodils," which is very delicately handled; however, we remain of the opinion that the charm of these flowers is mainly due to colour and that when their interpretation is reduced to black-and-white the element of formality is over-strong. "Ann" would be placed next—we suggest that this is a case for using a twisted trim which would not include below the dress at the bottom right. Pleasing atmosphere is shown in "Stanwell Park," but compositions remain a problem in these areas. Personally, we are of the opinion that a trim of $1\frac{1}{4}$ " from the left would be an improvement.

R.L.N., Mt. Isa.—"Tranquil Pool" was definitely a subject for the colour photographer. The foreground was very broken up and there seems to be no good reason for the artificial ripples. For your portfolio take a trim of $3\frac{1}{4}$ " from the left—and see how you like it upside down!

D.C.P., Semaphore.—Very satisfactory technique in "Judith," but the result can hardly be considered pictorial with the inclusion of so much miscellaneous surrounding matter. We suggest that you concentrate on the head only in future prints.

F.A.P., Surat.—"Susan" is the better of the child studies—this is certainly a 'stopper'. Pictorially the weakness is the all-over grey tone; a band of solid black on the near rim of the bath might well be introduced by "flashing." The other print must be considered mainly of family interest.

C.E.P., East St. Kilda.—"Big Sister" is very hard and grainy, suggestive of processing difficulty at the negative stage. For your album take a trim of $1\frac{1}{4}$ " from the right, 2 " from the left, and a little from the top.

J.R., Hazelwood Park.—Welcome to the contest and congratulations on first-class technical work and interesting subjects obtained with your folding Brownie. The cloud formation is particularly striking and worthy of an enlargement, as is "Pauline," which possesses the makings of a very pleasing little story-telling child study. Lighting was rather severe for "Sick and Tired," and we suggest that you try this again using a reflector or supplementary lighting. We are looking forward to your progress in due course.

A.C.R., Canberra.—Landscape subject all right as far as it goes but, at present, the tree appears to be too dominating. We would suggest that consideration be given to a trim of $1\frac{1}{4}$ " from the top and the darkening of the grass in the foreground.

F.J.R., Healesville.—Current entries show some general improvement, the best we consider to be "Glamour," though this shows some degree of diffusion which probably arises through some inadequacy of the enlarger. Lighting conditions were hardly suitable for "Veneration," the principal tree being lost in the shadows. "Radiant Majesty" is a rather severe type of arrangement, at any rate by the selected type of lighting. "Speed" is the type of subject which, in our opinion, requires dramatising by the use of a strong cross light and a dark sky obtained by employment of a contrast filter. Against-the-light study of the youngster hardly suggests bright sun, there being a general feeling of lack of contrast, which is perhaps attributable to the absence of the essential sunshade.

R.R., Moonee Ponds.—Child studies are pleasantly handled, the best being "Italian Boy," though the title leads us to expect a rather more swarthy lad. No doubt the blame can be laid at the door of the orange filter. "Young Fisherman," we feel, is too much of a tangle, while the lighting completed the issue with a confusion of lights and darks. "Melody" is a happy addition to the family records. The pampas subject shows pleasing print quality but hardly breaks new ground in this over-popular subject. The still-life subject embodies pleasing and effective lighting; weaknesses are the shine from the tablecloth as well as its pronounced pattern.

A.H.R., Bondi.—HC for the child study, which is nicely carried out in high key with good technique and pleasing animation. Very attractive print quality is also exhibited in "Orange Landscape," but we do not find the subject matter very interesting on account of its distant nature. You might consider including this in your album in two versions, one based on top-right quarter and the other on the bottom-left quarter.

R.V.S., Mayfield East.—Afraid that neither print can be reckoned a success. "Swamp Land" probably looked interesting in its natural colours, but when reduced to black-and-white with few middle tones, the appeal disappeared owing to the absence of any definite motive. It might be worth trying again under softer lighting conditions and concentrating on a small individual area rather than endeavouring to include too much. The motive of your landscape study was apparently intended to be the idea of a village nestling in the hills, but for a scheme of this kind an elevated viewpoint is a necessity. Your technique is very fair, and we strongly recommend you to study the best available examples of pictorial work with a view to gaining a more confident outlook.

R.F.S., North Brighton.—Good print quality is to be seen in your child studies, but considerably better results could have been obtained with a little planning. Thus in "Ride a Cock Horse" only the back views of the three participants are observable; we still hold the opinion that only one in a hundred of back views is particularly interesting. In the other print, the looking-down pose of the older child is the weakness, and some arrangement should have been worked out whereby both youngsters' faces could be seen and appreciated.

D.S., Black Rock.—Welcome to the contest. Very fair print quality is shown in your entries, but the subject matter generally is rather distant and interest scattered. We recommend you to study the portfolios with a view to developing a seeing eye.

R.S., Croydon.—Very attractive print quality is shown in both prints. The table-top has been well carried out but, in our opinion, is hardly worth the trouble involved. The cat "close-up" is good, though weakened by the diffused white foreground, and some rather inexplicable patch-diffusion over the left eye. Of the child studies, two gained HC. The "super" print quality of "Knit One" was an immediate attraction, but interest lagged with the looking-down pose, while the placing in the frame is also capable of improvement. We also liked "The Towel," which should be worth trying again subject to a higher camera viewpoint, less evenly-balanced lighting, and more careful focusing plus a less severely vertical arrangement, perhaps showing the towel carried through on one side. "So Big" is quaint; for your album take a trim of a couple of inches from the foot with a view to concentrating interest. "Schoolgirl" could do with a shade darker print but, apart from that, is in studio style.

D.M.S., Jackson.—"The Bag Sewer" is rather on the dark side, but control measures have been well executed; but there was almost sufficient interest in the serried rows of bags by themselves without the inclusion of the sewer, who is rather diffused and almost lost against the background. As ever, the shapeless, nondescript "civilian" garments of the Australian workman remain a sad problem for the pictorial photographer.

G.M.T., Mt. Isa.—Welcome to the contest. Very fair print quality is shown in the study of the youngster feeding the pet kangaroo, but it would be difficult to arrange a pictorial picture from such a subject. Nevertheless, it would be quite possible to plan an arrangement so that both faces of the youngsters were visible and the scene generally not dominated by the patterned print frock and the hair bows. "Tranquility" appears to be under-exposed and under-printed; subjects of this type should surely be handled on a soft high-key basis. Try this subject again with the camera further away to avoid distortion.

A.E.T., Sandy Bay.—Welcome back to the contest and congratulations on four listings on re-appearance. "Happy Moment" was the best of the portraits, but we also liked "Anticipation" despite the slight feeling

of a commercial motive. "Beach Girl" is more of a record snapshot. Excellent technique is shown in the cat portrait, though a viewpoint rather more to the front was desirable. Congratulations on your progress generally.

T.G.W., Ayr.—Welcome to the contest. "Dianne" is the better of the child studies, the weaknesses being the diffused and patchy background and the somewhat flat lighting, the latter resulting in loss of roundness. "The New Toy" is rather better technically but mainly of family interest, as is "Holiday Spirit"; here, again, the background was in bright light and tends to draw interest away from the figure. You are getting excellent technical results with your Ensign Ranger, and it is now mainly a matter of studying the best available work.

E.E.W., Iwermy.—The lily subject was an excellent technical result for 24 x 36mm., but for a flower study far too many blooms have been included and certainly weatherboards should have been avoided as a background. If this type of photography appeals to you, we suggest a careful study of past floral and decorative portfolios.

R.C.W., Portland.—Welcome to the contest. Despite some hardness, very fair print quality is shown in "Beachlands"—try for slightly deeper middle tones. Considered as a subject mainly of holiday souvenir type.

R.W., Humula.—The entry showing dead trees on a beach is the most pictorial we have seen from you. Most of the interest is on the left-hand side, and we therefore suggest a trim of about 4" from the right. The print quality is very satisfactory, and the landscape a brave attempt at "something different." The requirement here, in our opinion, is a more definite difference in tone between the foreground and the middle distance, but this is rather difficult to achieve in view of the light nature in the aforesaid foreground. However, we have been experimenting with light pencil work and we think this will indicate the improvement which we have in mind. "Teddy" is well handled along regular home snapshot lines but hardly possesses enough novelty for pictorial purposes. Your work generally appears to be showing progress.

Review of Hand-coloured Prints

Special Set Subject for February

I.B., Moreland.—Your entry possesses too high a degree of contrast for really successful colouring, although the colour as applied has provided a reasonably good coloured print. When attempting this type of subject again, we suggest that you keep good tones in all areas, restraining the amount of heavy black as much as possible; alternatively, in competition work select a more suitable subject.

J.B., Wellington.—Although the colouring in "Protege" is executed with skill, we feel that the picture lacks brilliance; this is probably due to the fact that there are really no highlighted areas. We would have preferred to see the head of the man dominating the picture a little more as, at the moment, the two make-up tubes tend to vie with each other. Congratulations on the portrait "A Rose in Her Hair,"

although this print would be considerably improved by reducing the amount of space at the top left-hand side—a trim here would bring the rose into a more prominent position on the print. The colouring is technically sound and has been very tastefully applied.

G.F., Gulargambone.—It is unfortunate that your basic print shows a good deal of distortion and movement, and this has made it impossible to obtain a coloured print retaining anything of the texture of the fruit. This type of subject can produce most beautiful coloured prints if the original is sharp and embodies a sufficient range of tones. Your handling of the water colours is good—which suggests that this subject is worthy of repetition if a new negative can be made at some later date.

V.F., Gulgargambone.—Your print of the small boys is unfortunately out of focus and it is a pity that the negative had not been made horizontally, with more of the water area shown to the right of the picture. If this subject could be re-taken, we suggest that you use a similar pose but include several inches more to the right of the enlargement, with about 1" to 1½" on the bottom. The print of the girl in the tree is also out of focus and, although a difficult subject to colour with restraint, we consider that you might have had more success with oil colours, as the water colours appear to be inclined to spread too generally over areas surrounding the detail being coloured. The oil-coloured print of the horses has been handled in a subdued manner, but the print could have been improved by trimming about 1" from the left to remove the distracting influence of the old tree on the margin. Probably a lighter print would have provided better scope for the application of the oil colours to the animals.

J.H., Lane Cove.—We must congratulate you on the delicate colouring of your "Spring Morning" scene in which you have cleverly retained the mood and the effect of distant planes. The colouring of the leaves and the centre foreground have provided just the degree of accent to give the effect of early morning sunshine and to bring this area forward from the background. The print "Summer Dawn" has been well executed technically, but we are of the opinion that this print is much too dark, the sand and sky, instead of being bright and semi-transparent, have that sombre "before the storm" feeling. "Boundaries of the Lake" further exhibits your tasteful use of colours to harmonise with the mood of the subject. "Maritime Morning" is another print of high technical quality but, as a suggestion, you might like to add more brilliance such as reds and oranges to the under-part of the ship, occupying, as it does, so much of the upper left-side of the print. This touch might well serve to add a point of brilliance to offset the subtle treatment of the remainder of this print, and also assist in bringing forward (from the background) the dominating force of the ship to an even greater extent.

R.T.I., Concord West.—We believe that you were handicapped with the original print of "Dorothy," which lacks detail except in the main features. In a portrait, the best colouring is to be obtained when the texture of the skin is still visible and no large blank areas have to be filled in with colour. Perhaps the head has been enlarged more than was desirable, and this has resulted in the washed-out appearance of the print, giving areas over which it is very difficult to lay the colour in order to obtain a satisfactory portrait. The colour on the background is a little bright, and if you make another print of this type we suggest that you subdue the colours selected for the background by adding some black so that the brilliance of the latter does not take away interest from the subject matter itself.

J.D.J., Sandringham.—The colouring of your entry "Mitta River" shows excellent control and use of the medium. The colouring of trees in oils is not simple, and unless handled in the way you have done, the colour is inclined to be patchy.

R.M.K., Punchbowl.—We are sure that "Storm Caprice" has been coloured much too brightly and, although we doubt whether the original print would have been capable of producing a good result when coloured, the effect might have been more acceptable if the colours had been applied more sparingly with a great deal less yellow and very much less pink in the clouds. This subject might have been better handled in oil colours.

F.L., Toorak.—Colouring of your print "Field of Gold" has been handled fairly well but we suggest that, when attempting landscapes, a greater reduction of tone be used on the distant planes; for instance, in this case the density in the colour on the hills is about the same as that of the grass in the immediate foreground. Reducing the density of the colour on the hills and changing the colour of the grass in the foreground with a special accent on the small bushes would help to improve perspective. With the print of "Derwent River" we feel, also, that you could improve matters by creating a greater range of colours; the trees could be picked out with different shades of green to provide roundness and depth, and the darker parts of the rocky cliffs would be improved if minutely picked out in reddish-brown.

L.T.L., Warwick.—Your print of the Macdonnell Ranges has been coloured in a style which is quite different from that normally used in the colouring of photographs in oils. Actually, it is partly solid-coloured in a technique which is rarely used and then only after a good deal of skill has been acquired. Perhaps this print would have been very difficult to colour by any means, as it seems to lack brilliance. As the oil colours are transparent, the areas underneath must in themselves possess some brilliance and, in colouring, the technique generally used is to endeavour to obtain the effect without the actual pigment being too noticeable. It is difficult to help you from a distance, but probably if you were to obtain a handbook on the subject you would find its study very helpful; after changing your style, you should have less difficulty in obtaining a well-coloured print. Your print of the "Northern Territory Gum" has been well coloured. You have sought to emphasise the various tones of the bark on the tree but, when doing this, colour should not have been allowed to run over into surrounding areas. Judging from this print, you do seem to have the idea of what is wanted, although the colouring appears to be a little broad and hurried. More attention to the colouring of such details as the grass tufts and the bark markings would effect an immediate improvement.

W.D.L., Brighton.—It is difficult to make a good colour print of the ill-defined masses of tree growth as shown in the foreground of "The Grampians," although you have done well to differentiate between the various trees. We feel that there is a little too much colour in the mountain, and also the touches of yellow in the clouds show up too brightly. Probably more brilliance in the selection of colour for the ferns in the immediate foreground would have added to the feeling of depth. "Morning"—we feel that this type of print is one very difficult to colour, but doubt whether you could have done much better. Some slight difference in the colour of the sea as compared with the sky would have been an improvement, and the red of the clouds, although too heavy (and not smoothed out enough), might have been better on the underparts of the clouds only. Your print "Land Girl" is a little dark to colour with that degree of snap or brilliance which must have existed in the original subject. Even if a lighter print were made and the colours treated in a subdued way, probably it would be worth adding brilliance to the wheels in order to provide some point of accent in the picture. The colouring of the print "Smith's Bridge" has been well controlled, although the subject matter tends to be cluttered up with detail. It might be a subject which can be better treated from some other viewpoint, the haystack with its coverings of sheet-iron providing a particularly distracting element on the right. "River Scene, Tasmania" has been rather

well handled, but we suggest that in this type of subject you keep the brilliance of the foreground objects to a much higher level, with diminishing brilliance as the subject matter recedes. This will assist in giving the print a feeling of depth. A very great deal more of detailed colouring could be carried out in the shadowed areas of the masonry, tending to add brilliance and contour to the subject.

F.A.H.M., Ballarat.—"Langi Ghiran" represents an attempt to provide colour for what is probably an almost colourless subject. The print is inclined to be murky and we think better results would have been obtained if, instead of applying the colour broadly, individual features, such as the post, gate, trees, etc., were coloured, commencing with the shadows first, with only the slightest touch of colour in the highlights. Barely any colour was needed on the mountains, and we think if treated in this manner a more delicate and faithful representation might have been obtained.

T.M., Edmonton.—You seemed to have some difficulty in placing the colour on the grained paper without showing a stipple effect, and this might be caused by insufficient medium being rubbed into the print before colouring. Otherwise, the colouring seems to have been handled rather well although, in subjects of this nature, it is most important that the utmost sharpness and clarity of detail be present in the original print.

T.M., Forbes.—Your subject has been well handled, but we feel that a very great improvement could be brought about by the careful application of colour to shadow detail, such as that in the trees, in the cattle, and also in the reflections in the water.

L.P., Artarmon.—In colouring "The Golden Morn," we feel that you might have achieved better results had the colours been applied less generally. In subjects of this nature, you might try rubbing on a pale tint of the colour desired and then, with a fine point, working up the shadows in a deeper tone of the same colour. In doing this, the deeper colours must not be allowed to run over the light areas. A trim of about 1" from the bottom of this print would remove the ugly patch of roots, etc., and permit concentration on the main part of the subject matter.

L.E.P., Nedlands.—Your entry "My Son" is extremely well coloured. The straight-on treatment of the original exposure tends to be rather formal.

M.P., Kandos.—"The Outlook" and "Willow Scene" have been well coloured, although it is evident that your best work is that done in oils.

I.R., Ballarat.—"Jill" appears to have reached only the half-way stage where the colour is applied generally but little attempt has been made to provide any accent by deepening the shadows. We are sure you could improve this print a great deal by applying (with a small tuft) some colour of slightly deeper hue to the shadows of the rock and ribbon, to the shadows of the hair, and to each individual shadow of the flower petals. "The Guardian" is a much better effort, and the colouring of the foreground trees is particularly commendable. This has provided a rich foreground for the remainder of the scene.

R.V.S., Mayfield.—The colours in your two entries show a great deal of stipple; this might be prevented in future by selecting a paper with less grain or using more oil medium during the preparation of the print. Also, the colours are a little too generally applied; for instance, when colouring the rocks in the foreground, a fine-pointed tuft should be used to apply the colour individually to each rock and not generally over the whole group. With regard to "And the

Waters Prevailed," the colouring has been handled in a subdued manner for a small scene, but your enlargement falls off in density around the edges suggesting that some adjustment might be necessary to your enlarger or, failing that, some shading should be carried out so that a reasonably even degree of density extends over the whole print.

B.S., Glen Innes.—Both "Impounded Waters" and "A Glimpse into History" are a little too dark for colouring. Once again the colouring has been applied too generally. Successful colouring is built up bit by bit until a correct colour and density have been obtained. At no time should a mass of colour flow over into the highlight areas—a problem which often occurs when colour is applied too broadly.

M.S., Ballarat.—"Farmland and Forest" has been tastefully coloured, but attention to fine detail colouring of a slightly richer nature on the gum trees in the left foreground would probably have enriched the scene and provided a greater feeling of depth.

R.T., Corrimal.—"Reflections" seems to call for a horizontal treatment, as it is obvious that good photographic material exists in this location. It is unfortunate that in mounting the print the subject matter has been tilted to one side, which gives a feeling that the trees are leaning over too far in one direction. The colouring has been applied with reasonable skill, although there does appear to be some difficulty in handling the grain of the paper, especially in the sky area. To remedy this fault, apply more medium prior to colouring. "Towrodtgi" is a better subject, but it could well have been trimmed 2" from the left, thereby removing the bulk of the debris from the river, also one of the cows. The water is probably a little too blue; although it reflects the sky, remember that the water has its own colour plus the blue. Your colouring generally has been well handled.

A.C.T., Queenscliff.—Congratulations on a difficult subject well handled—colouring is good.

T.F.W., Port Moresby.—This subject would have been better reproduced in a warmer sepia before colouring, as the successful colouring of flesh tones is so dependent upon the colour and tonal quality of the original print. Much more could have been made of the colouring of the leaves which appear to have been done in a very hurried manner; it should have been patiently coloured in each section, taking care to avoid the veins. The pattern in the skirt might have been coloured separately with a view to providing a more solid base for the picture.

M.W., North Manly.—"Bowl of Colour" is a difficult subject extremely well executed. The print "The Fisherfolk" also suggests good control of this medium of colouring. Colours are subdued and carefully applied.

R.W., Queenscliff.—The effect of this print is generally good, but it is a pity that the colour was allowed to spread so much on the trees and the main building. Overflowing colours spoil the finish of a print, and give an impression of hurried work. Colour, to be most effective, should not show any effects of running over from the edges.

No Name.—This is a print of a child (of about two) standing in a garden of spring blossoms. This print appears to be on the contrasty side for colouring, there being little or no middle tones, while the white dress and hair likewise contain very little detail capable of being emphasised by the colouring process. Nevertheless, there is some detail in the dress, and this could have been brought up by individual attention to the smocking and to the folds of the material.

Editorial Notes

PRIZE LIST FOR MARCH, 1951

CLASS A—SET SUBJECT

- First †† "Past Bedtime," Charles Knispel.
 Second †† "A Willing Captive," W. A. Jessop.
 (Equal) †† "Two To-day," Ron Parsons.
 Third "Mischief in the Making," J. H. Bain.
 (Equal) "Caught," I. H. Caldwell.
 "Bedtime," A. J. Anderson.
 "Happy Moment," A. E. Tucker.
 †† "The Studious Imp," G. H. Silver.
 Highly Commended: A. J. Anderson, J. H. Bain,
 F. E. Bennett, I. H. Caldwell, C. S. Christian,
 C. W. Hobson, B. Jessop (2), R. G. Lester, R.
 Manuel, A. H. Russell, A. E. Tucker (2).

CLASS B—SET SUBJECT

- First †† "Toni," G. A. Hollingsworth.*
 Second †† "Ann Again," J. M. Hunt.
 (Equal) †† "Sorrowful Jones," A. C. Redpath.
 Third †† "Carolyn Mary," P. H. Lindsay.*
 (Equal) †† "Betty," J. Dickson.*
 †† "Saucy Sue," D. Hughes.
 Highly Commended: J. F. Audsley, Monica Blake*,
 J. Dickson*, J. Frost*, G. F. Howman, Kiki
 Mathews, R. Salter (2), T. G. Whalley., R. Ritter.

CLASS A—OPEN

- First "Silver Gull," A. J. Anderson.
 Second "Mist and Pines," A. G. Gray.
 (Equal) "A Cloud Passes," G. S. Harrison.
 Third "The Pinnacle," B. Britt.
 (Equal) "Rising Winds," A. L. Gooch.
 "Australian Skyline," C. S. Christian.
 Highly Commended: A. J. Anderson (4), I. H. Cald-
 well, C. S. Christian (3), A. L. Gooch (2), A. G.
 Gray, G. S. Harrison (3), B. Jessop, W. A. Jessop,
 C. Knispel, F. Lewis, M. Mackinnon (2), R. Manuel,
 K. J. Mierendorff, A. E. Tucker.

CLASS B—OPEN

- First "Evening Gleam," L. J. Dundon.
 Second "At the Turn o' the Road," E. R. Cornish.
 (Equal) "Early Morn," F. L. Elrington.
 Third "The Bag Sewer," D. M. Strout.
 (Equal) "Jungle Highlights," J. F. Audsley.
 "Beachcombers," T. Murray.
 Highly Commended: J. G. Abercrombie, A. G.
 Bennett, L. J. Clarke (3), D. N. Dove (2), L. J.
 Dundon (2), F. L. Elrington, G. W. Gardner,
 R. J. Henning, J. A. Krause, W. H. Leahy, J. H.
 Lewis, Kiki Mathews, Wm. M. Mathews (2),
 T. Murray (2), F. J. Roberts (2), R. Salter, Bob
 Withers, H. T. Lloyd.

† Indicates possible reproduction in April.

* Indicates new competitor.

WELCOME TO SIXTEEN NEW COMPETITORS

Our usual hearty welcome is extended to sixteen new competitors whose initials are as follows: A.B. (Uatswood), E.J.B. (Barwon Heads), M.B. (Belair), R.B. (Koroit), J.D. (Mildura), J.F. (Lockleys), G.A.H. (Balgowlah), W.M.G.H. (Nambour), N.S.J. (Canterbury), P.H.L. (North Sydney), N.M. (East St. Kilda), J.R. (Hazelwood Park), D.S. (Black Rock), G.M.T. (Mt. Isa), R.C.W. (Auckland), T.G.W. (Ayr). Prizes won by the group included a First and two Third (Equals), as well as a number of Highly Commendeds.

Forthcoming Salons and Exhibitions

Approx. Closing Date

- Falmouth International Exhibition.** July 7th
 Information from: Salon Secretary, B. McKean,
 "Kaz-Bec," Kimberley Park Road, Falmouth,
 Cornwall, England.
- Trowbridge Annual Exhibition.** July 21st
 Information from: Mrs. E. Pencoek, 59 Northgate
 Street, Devizes, Wiltshire, England.
- Edinburgh Annual Exhibition.** July 1st
 Information from: J. M. Cameron Binnie, 33 Corstorphine
 Hill Gardens, Edinburgh 21, Scotland.
- Witwatersrand Photographic Salon.** July 31st
 Information from: Salon Secretary, P.O. Box 2285,
 Johannesburg, South Africa.
- Hartford International Salon.** July 6th
 Information from: R. le Blanc, 234 S. Quaker Lane,
 West Hartford, Conn., U.S.A.
- Illinois State Fair.** July 23rd
 Information from: G. L. Cashman, Director of Photo-
 graphy, 315 East Monroe Street, Springfield,
 Illinois, U.S.A.
- North American International Salon.** July 28th
 Information from: Salon Secretary, Administration
 Buildings, State Fair Grounds, Sacramento 17,
 California, U.S.A.
- Sao Paulo (Brazil) International Salon of Photographic Art** July 15th
 Information from: R. Avandhandava, 316 Edificio
 Propaio, Sao Paulo, Brazil, South America.
- "Iris" International Foto-Salon, Antwerp, Belgium.** July 4th
 Information from: Mr. L. Verbeke, Hon. Secretary,
 435 Lackborslei-Deurne, Antwerp, Belgium.
- International Salon of Photography, Luxembourg.** July 1st
 Information from: Mr. Geo. Steil, Salon Secretary,
 Case Postale, No. 174, Luxembourg.
- International Exhibition of Pictorial Photography of Denmark.** July 3rd
 Information from: Aage Remfeldt, Havdrup, Den-
 mark.

TECHNICAL DATA FOR COVER

Two Tulips, A. G. Gray.—First (Equal), Class A,
 Open for January, 1951. Exp. 1/10 sec., f/11,
 Super-XX, Reflex.

PROMOTIONS FOR APRIL

The following promotions are announced for April:
H. Grenenger, L. J. Dundon, and C. Williams.

FOURTH M.P.S. INTERNATIONAL SALON OF PICTORIAL PHOTOGRAPHY

Organised by
**THE MYSORE PHOTOGRAPHIC SOCIETY
 BANGALORE**

**Closing date for entries is September
 20th, 1951.**

Correspondence to be addressed to:
 K. Girimaji, Salon Chairman, 4th M.P.S.
 International Salon, Sri Ramamandir Road,
 Bangalore, 4, India.

*The Salon is being conducted on R.P.S. standard
 practice.*

The Photographic Societies

CANBERRA PHOTOGRAPHIC SOCIETY

The combined January-February meeting, held on 6th February, was an open meeting to allow members of the public to see a screening of Kodachrome slides of the colourful Highlands of New Guinea by Clarence B. Young, A.R.P.S., A.P.S.A.

Some indication of the excellence of Mr. Young's one-and-a-half-hour show may be gained from the reproductions in this issue. The author's commentary on personalities and incidents was also entertaining.

Mr. Young later judged the print competitions for January and February. A major victory was scored by new member C. L. Leslie (formerly of Maitland), when he filled first and second placings in the Open subject for January. Results were:

January Open—1, "David" (C. L. Leslie); 2, "Charlie" (C. L. Leslie); 3, "Happy Jack" (C. Durham); 4, "My Country" (W. A. Jessop); 5, "The Skier" (J. H. Webb).

February—"Architecture"—1, "Pottery" (A. C. Redpath); 2, "Colonade" (K. B. Dinnerville); 3, "City Church" (K. B. Dinnerville); 4, "Doorway" (Chas. Bennett); 5, "Portico" (A. C. Redpath).

We are at present microfilming a selection of about 100 prints from the Jubilee Salon. It is hoped to make film strips available soon. Watch the A.P.-R. for developments. A.C.R.

NEWCASTLE PHOTOGRAPHIC SOCIETY

Mr. Hilton Wilkinson, Newcastle professional photographer, told members at their meeting on February 12 that they should never use the same lighting set-up for the portraiture of serious and smiling models.

Mr. Wilkinson spoke on "Portrait Lighting and Development." He said that lights should be softer and lower for photographs of smiling models. Otherwise, deep, unlight shadows would ruin the result.

He urged the use of simple lighting for the beginner. The modelling light should be set first and then the general lighting brought in to soften the shadows.

In his experience, he said, he found that D-76 was the only fine grain developer that could be relied on to build-up shadow detail with prolonged development. Prolonged development with other fine grain developers built-up the contrast without strengthening to any appreciable extent the shadow detail.

The Society's competition conducted on the Halifax Park outing resulted:

"A" Grade—1, W. H. McClung; 2, J. Ralston; 3, A. J. Ullman.

"B" Grade—1, H. Anderson; 2, R. Gain; 3, K. S. Smith. W.H.McC.

PHOTOGRAPHS FOR PHOTOGRAPHY YEAR BOOK—1952

The Editor of this well-known annual invites the submission of photographs for possible publication. Striking pictures of any type will be welcomed, although there are sections especially dealing with Texture, Electronic-Flash, Women, Fashion and Astronomy. All photographs published are paid for on a generous basis. Address all photographs to Harold Lewis, Editor, "Photography," The Press Centre Limited, 20 Tudor Street, London, E.C.4, and endorse "Photographs only—no commercial value. For return to sender." Closing date is April 30th, 1951.

RECENT P.S.A. NEWS

A recent press release from the Photographic Society of America gave full details of the awards at the Baltimore Convention for Honorary Fellows, Honorary Members, Fellows, and Associates. With regard to the first two classifications, the announcement gave the full citations on which the awards were based. It was pleasant to observe that the citations were, in almost every instance, made in connection with services to photography. To quote a few at random: "For his distinguished contributions to photography in art, organization, and development of equipment for over forty years"; "for his unselfish devotion to photography, particularly in the organizational, pictorial and educational fields"; "for his friendly contributions to the appreciation of beauty in photography and his generous assistance to others for nearly half a century"; "for creative organizational work and contributions to photographic technology"; "for generous services in organizational work and contributions to pictorial photography"; "for his unique contributions to photographic education in teaching and lecturing"; "for his unselfish devotion to the cause of amateur movie-making and his ability as a cinematographer"; "for his inspirational leadership in pictorial photography"; "for his distinguished services to photography as a publisher, lecturer, and administrator of international renown"; "for her services to photographic organization and her outstanding ability as a photographer"; and "for his long and unselfish devotion to photography as a writer, lecturer, juror, and exhibitor."

It was fine to learn that good friend Burton Holley received honorary membership "for many services in pictorial, portfolio and other work over a long period of time."

Amongst the new associates we noticed the names of Dr. Glenn Adams, of International Portfolio fame and also that of Charles A. Kinsley, Chairman of the 14th Kodak International Salon of Photography.

Dr. Loyd A. Jones, head of the physics department of Kodak Research Laboratories, received the 1950 Progress Medal of the P.S.A.

Adolf Fassbender, chairman of the P.S.A. Progress Medal Committee, presented the medal, citing the Kodak scientist "for outstanding contributions to photographic science and practice, especially in the field of sensitometry." The citation also takes note of Dr. Jones' work in "original and productive photography, photometry, colorimetry, motion picture engineering, design of interpreting apparatus, A.S.A. speed rating, and leadership. In connection with the award, Dr. Jones delivered the Society's 1950 Progress Medal address. His topic was "The Psychophysical Evaluation of the Quality of Photographic Productions."

Fassbender has said that the scientist's work has benefitted all photographers by providing better understanding of the characteristics of photography and their application to various photographic problems.

The P.S.A. honor is the fifth recognition in two years of Dr. Jones' long service to science. In 1949 he was elected an honorary fellow of the P.S.A. and an honor-fellow of Great Britain's Royal Photographic Society. That year he also received the R.P.S. 1948 Progress Medal and the R.P.S. Hurter and Driffield Medal.

Dr. Jones joined Kodak in 1912 as one of the first staff members of the company's research laboratories. He has been active in photography for nearly 40 years. He is an authority on the sensitometry of photographic materials and on the theory and practice of brightness reproduction by photographic processes.

The 'Last Page'

Excerpt from a Melbourne gossip column (Jan. 31st):

FIRST FILMS?

"The Commonwealth Pictures"—vividly portraying the 'finest scenes from the recent Sydney celebrations'—succeeded the South African war films at the Athenaeum Hall on January 6 . . . "by arrangement with Messrs. Baker and Rouse."

(Where are they now?—the first films (perhaps) made in the Commonwealth.)

Obviously the columnist in question is *not* an A.P.-R. reader, or he would surely know what has been going on in photography over the last fifty-seven years. He would already be aware of the answer to his question, namely, that a large and representative series of the films is still in the possession of the photographer, A. J. Perier (A.P.-R., Jan., 1951).

As with everything else, however, there is a slight catch. Mr. Perier's films were exposed and projected in a Lumiere apparatus, loading stock of single circular perforation type. To make these films available for public showing, it would be necessary to print (or copy) them frame by frame on to stock of standard perforations. To achieve this is rather a laborious matter, but it is interesting to learn that a leading Sydney cinematographer has actually succeeded in copying some of Mr. Perier's films on to 8mm. stock with very satisfactory results.

"The Commonwealth Pictures" were, of course, not the first films made in the Commonwealth. The first films were made in Sydney by Maurice Sestier, Lumiere Factory representative. These included scenes on the Sydney Harbour, its foreshores and paddle-wheel steamers; the films were subsequently processed on drums at the Falk Studios then owned by W. H. Barnett. The date was early October, 1896.

* * *

At the end of January a security ban was imposed by the Commonwealth Government on "vertical photographs from the air." The regulations define a vertical air photograph as one made from an aircraft in flight where the optical axis of the camera lens is at any angle between 75 deg. and 90 deg. with the horizontal plane of the ground.

* * *

Two photographic prize quests are announced by *Australian Women's Weekly*. The first is for "cover girl" photographs suitable for reproduction on covers of the "Weekly." For this purpose, perfect colour transparencies no smaller than $3\frac{1}{2}'' \times 4\frac{1}{4}''$ are required. Weekly prizes are also being offered for garden photographs, both for black-and-white and colour. Entries in this section should be supported by a brief account of the methods of cultivation involved.

* * *

A. J. Perier spoke of Sydney's Federation Day happenings in the session "Streets of Sydney" from Radio 2CH on Feb. 3rd.

* * *

Later interstate visitors at the Canberra Jubilee Salon were L. A. Love and A. W. Briggs, both of Melbourne. R. Manuel made a special trip from Newcastle.

* * *

A welcome February visitor at the Editorial Office was E. J. R. Taylor (Geelong), well-remembered from Mildura days.

THE RT. REV. LESLIE A. KNIGHT

December 31st, 1950

It is with profound regret that we have to record the passing away of the Rt. Rev. Leslie A. Knight, Bishop of Bunbury (W.A.). He was a figure with whom A.P.-R. readers became well-acquainted during the mid-war years, while he was intimately known to local amateurs, being an active member of the W.A. Camera Club, many times a successful award-winner and occasionally the lecturer for the evening.

It would not be possible to find anyone with a more genial approach to his picture-making than that possessed by L.A.K., and one could feel that he injected his natural good humour into his photography. Landscape and "small-life" were his principal themes; he left to others the more exacting and critical work of character-portrayal, although with his fine technique, together with his opportunities as a Bishop of meeting all types of people, he might well have amassed a character collection that would have made him a world name. But we know that such work takes all one's time, and a Bishop must always be amongst the busiest of men. He had the whimsical touch of adorning his pictures with quaint titles that made them different in flavour from the work of anyone else; for instance, there was the basket of spilt eggs, "Australia expects that Every Hen . . ." Again, we remember the unpublished self-portrait that he called "This is Serious," for fear you might think that he was still in fun; and then there was the second one which he called "You Asked for It." It all arose from the showing of the first self-portrait when we were gently chided because someone said "He does not look much like a Bishop," and in reply he provided the second (and also unpublished) self-portrait—this one in his episcopal robes, very dignified and proper. But we still perceived the same dry twinkle in his eye—the eye of a man determined to keep worldly things in their right places.

Our Editor *emeritus* will remember him well, when he visited Sydney early in 1945; the pair of them, with Clarence B. Young and the late Arthur Smith, went off to Windsor, probably in search of History—with a capital "H." That they found some is evidenced by L.A.K.'s photograph "Historical Occasion" (July, 1945), although the history of it was mainly provided by their own presence. But what a pity we have no record of the four of them together as a group* on that famous jaunt. Such a picture would now be of really historic value. . . .

It was at Timaru, N.Z., on New Year's Eve last, while walking quietly to church with his wife, that he came to leave us. We, his friends through common interests, wish to convey to Mrs. Knight our very great sympathy in her untimely bereavement.

Australia has lost a notable man.

—Merton Potter.

The late Bishop of Bunbury was an interested visitor at the regular monthly meeting of the Photographic Society of New South Wales on Dec. 7th, 1943. On that occasion the Editor was the lecturer and spoke on "Masculine Considerations."

* * *

F. E. Holden, of 26 Macquarie Road, Auburn, N.S.W., is anxious to obtain a copy of the A.P.-R. for January, 1946. As we cannot supply this issue from stock, we will be grateful if any subscriber who is able to make available a copy would contact F.E.H. direct.

A Highlands Travelogue (Cont. from page 150)

comparatively light weight, they would be a fearful hand-to-hand weapon when wielded by an expert; in lighter vein, they make unique household ornaments.

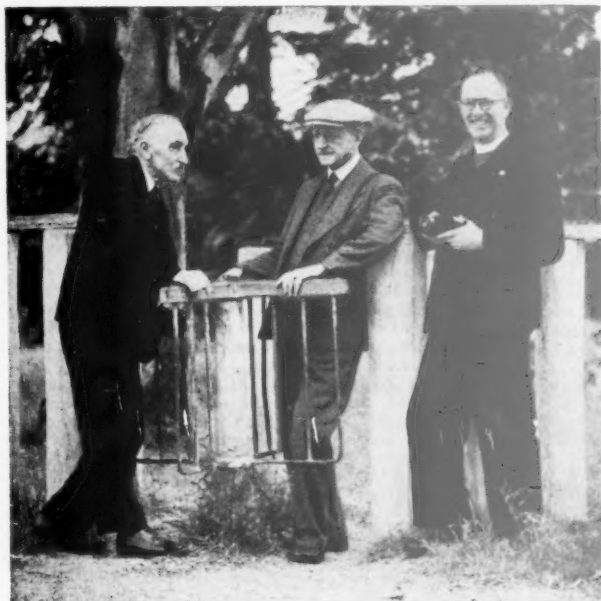
Our aircraft had been loaded with a cargo of fresh vegetables to be freighted back to Madang and, as we left Mount Hagen, we saw the mission-constructed leprosarium where this fearful but prevalent disease is treated. Crossing back over the ranges, bound for Madang, we passed by Mt. Wilhelm, the peak of which is often snow-covered in the mornings, the snow melting later in the day.

Passing over the Goroka Valley, smiling in the afternoon glow, we again pass through the Gap and see into the Ramu Valley; through this valley runs the Ramu River, finally to empty itself into the Huon Gulf. Further to the East, the Ramu Valley converges with the Markham Valley, thus providing the aircraft route from Lae up to the Highlands.

Scattered through all these valleys are the men who exile themselves from all the amenities of civilisation, always lured on by their dream of finding goldfields even greater than Wau and Bulolo.

Leaving the ranges behind, we flew over the coastal plain until we were again over Madang, tired and cramped, but with an ample Kodachrome reward safely in our cameras.

If, after reading this, you think that New Guinea sounds like the place which is just made to order in which to escape some of the nerve-racking aspects of city life, don't hurry down to book your passage. Firstly, you will need a taxation clearance, secondly a Permit of Entry to the Territory, and thirdly a guarantee of accommodation and employment. However, if you manage to arrange all these and duly book your seat, don't hunt me down after you arrive there and blame me for painting a rosier picture than you actually find. I have described it photographically; I have made no mention of the number of creeping, crawling and biting things, as well as the ever-present mould, which all help to add many grey hairs to the weary heads of experts of photography in the tropics.



"HISTORIC"

The Windsor Outing, 1945

From left to right: The late Arthur Smith, Walter Burke (editor emeritus), and the late Rt. Rev. L. A. Knight. Photograph by Clarence B. Young.

GEORGE ASHLEY HILLS

January 8th, 1951

The death of this well-known photographer at his home in Mosman marked a definite break in our associations with those who long ago pioneered newspaper photography in Australia. G.H.'s first contact with photography dates back to 1906, where we find him amongst one of the early purchasers of the then-latest Kodak productions—the guinea Pocket Kodak featuring daylight loading. His interest in photography drew him into the ranks of professional photographers, and we soon find him with workrooms at 9 Castlereagh Street handling photography for *The Town and Country Journal* and *The Evening News*. In this capacity he travelled extensively all over Australia. When these two papers were absorbed by other interests, Mr. Hills still carried on as a freelance from his Castlereagh Street headquarters.

His personality was friendly and genial; he liked music and his pleasant tenor voice was often heard on social occasions.

On his retirement, he visited England and the Continent, carrying with him a Cine-Kodak Eight. The movies which resulted from that trip were screened on several occasions before the Australian Amateur Cine Society; one which made a special impression on our memory was that featuring a trip to the Zoological Gardens of Paris.

To his many friends and his widow, we extend our sincere sympathies.

A. J. Perier.

H. F. Mallard.

Intending applicants for Honours with the Photographic Society of America are reminded that applications should be in the hands of the Honours Committee by April 1st. Further details are obtainable from the Honorary Representative for Australia.

Mr. E. E. Blake, Mrs. and Mr. J. M. Tully and the Hon. E. J. Harrison inspecting some of the prints after the official opening.



The Department of the Interior—Kodak (Australasia) Exhibition "Meet the Australians" (A.P.-R. for September, 1950), duly opened in the Regent Street Galleries of Kodak Limited, London, on 25th January. The Hon. E. J. Harrison, Resident Minister for Australia, opened this fine exhibition, and spoke of the many potentialities of our country, of the enterprise and wide interests of our people. He commended the exhibition for illustrating so many of these Australian activities. Also present were Mr. E. E. Blake, Chairman of Kodak Limited, Mrs. J. M. Tully and Mr. Tully, State Agent-General for New South Wales. It is hoped that arrangements will be made for this striking exhibition, Kodak enlargements of the work of the photographers of the Commonwealth News and Information Bureau, to be handled as a travelling exhibition throughout all principal centres of the United Kingdom.

A Press release from the 11th International Photographic Salon of Japan, 1950, states that the Salon was very successful, attracting as it did, 647 foreign entries and 1,306 local ones. One group of four entries came from Australia, of which two prints were accepted.

William C. Barker is off on an extensive European and English tour—he sailed last month by the *Napoli* and is planning to disembark at Naples and work up through Italy and Southern Europe.

Kodakery, staff newspaper of the Eastman Kodak Co. (Rochester, U.S.) for Feb. 1st, carried the complete list of special awards for the 16th Kodak International. This was something of an achievement, as the judging day in Australia had been but eighteen days previously. *Kodakery* is produced by photo-litho, so there was no possibility of "holding a forme!"

"A.P.-R." SUBSCRIBERS' COPIES CESSATION OF CARDBOARD PACKING

It is regretted that, at an early date, we shall have to terminate the practice of including a sheet of cardboard stiffening in subscribers' mailed copies. This is due to the inability of our printers to supply this material or any equivalently-priced substitute for it.

Enterprising Adelaide C.C., under the energetic presidency of J. N. Tomlinson, is planning an international colour salon to be held at the end of the current year.

The following is the result of the special awards at Maitland Salon:

Silver Medal—"Rock Fisherman" (David Moore).

Bronze Medals—"Gladiali" (R. Ferris), "Defeat" (R. Manuel).

Certificates of Merit—"Lone Patrol" (W. H. Leahy), "Candle Smoke" (Max Dupain), "The Condemned" (K. J. Mierendorff), "Anzac Memorial by Night" (John L. Wray), "Where the Winds Prevail" (C. S. Christian), "Industry" (W. H. McClung).

It was once again an honour and a pleasure for your Editor to handle the special award judging at Maitland. The impression gained was one of greatly improved variety of subject matter but of much weakened presentation through over-light and contrasty prints. In to-day's salons a rich print quality, with a very full and interesting middle tonal range, appears to be essential.

Athel D'Ombra is now sporting a tiny gold marlin in his buttonhole, one of only two yet awarded by the N.S.W. Association. Such was the magic of the little emblem that it was almost productive of a snapper breakfast for the jury of selection and for the award judge at Maitland Salon.

Familiar A.P.-R. names were well to the front in the Manly-Warringah Hobbies Illustrated Photographic Competition. First prize (£25) went to J. F. Audsley (*The 7.48*), second prize (£10) to C. S. Christian (*Surfboat Saga*), and third prize (£5) to R. Wilkins (*Ocean Beach, Manly*). On the consolation prize list, we noticed the names of J. Macarthur, J. S. Mortley, I. Roper, R. Skan and A. W. Castleman. Special awards were made to W. C. Barker for his prints *Ferry Focal Point* and *Out Thar*, which specially attracted the judges' attention, although they did not strictly come within the scope of the contest.

Keith Manning (Adelaide) visited Sydney in mid-February, taking the opportunity of renewing old friendships with Harold Cazneaux and Mrs. Arthur Smith.

PHOTOGRAPHIC SECTION— NEWCASTLE SHOW

It was good to be again at the Showground on the judging day for the Fine Arts and to enjoy the cheery company of veteran steward and committeeman R. Browne.

It was also good to observe the fine support given to the section by the leading members of the Newcastle Photographic Society—a truly commendable excellent example.

Judging results were as follows:

Section 30—*Landscape*—1, W. H. McClung; 2, R. Manuel.

Section 31 : *Seascape*—1, J. Ralston; 2, W. H. McClung.

Section 32 : *Portrait*—1, Charles Collin; 2, J. A. Krause.

Section 33 : *Newcastle Industry*—A. T. Ullman; 2, W. H. McClung.

Section 34 : *Any Other Subject*—A. T. Ullman; 2, R. L. Gain.

Section 35 : *Most Unusual Subject*—1, W. H. McClung; 2, Charles Collin.

Section 36 : *Best Enlargement*—1, W. H. McClung; 2, R. Manuel.

* * *

"Camera Notes," magazine of *The Camera Club of New York* (issue of November, 1950), referred at length to the activities of May Steed Walcott. Mention was made to a colour lecture on November 17th and to the exhibition of prints which she had collected from the *Melbourne Camera Circle*, the *Sydney Camera Circle*, *Canberra Photographic Society*, as well as a group from Leo and Molly Lyons. The prints as a whole were reviewed editorially as follows:

"Our Club's November invitation show consists of upwards of a hundred prints selected during May Walcott's extensive Australian tour last summer. She rang doorbells in every major city in the country to collect what she felt to be a show representative of the work of the gifted Australian amateur circles—counterparts down-under of just such a group as ours. The accent is strongly on pictorial subjects; whether through May's personal preference, through availability, or through her understanding of what she thought we'd like to see, it is hard to tell. I assume that she accepted pictures more or less proportionately in the same categories in which she found them, and the prevalence of pictorials is due to a similar abundance of them in Australia.

"You will not find the show an eye-opener, a tremendous psychic experience, or an inexhaustive source of joy, but you will find it a galaxy of beautiful prints showing devotion to the subject matter, prepared with great care and good taste. Do not look for pictures of things you never thought to photograph (though you will find pictures of flora and fauna which are peculiar to Australia), or examples of subject matter treated with imagination or dramatic explosiveness. The keynote of the entire show, if one must be found, might be that it is 'easy on the eyes.'

"I was a little disappointed to leave the show and still feel that I knew no more than I did before about what it feels like to live in Australia, what it means to the individual to be an Australian . . ."

(Our best thanks to H. N. Jones, *Sydney Camera Circle* Secretary, for letting us see the issue. The comment that the prints told little about "living in Australia" is quite a regular one concerning loan collections from Australia—and perhaps a somewhat similar comment could be levelled against prints coming here from U.S. However, all will be well when the C.C. of N.Y. and other U.S. clubs receive our new P.S.A. exchange group "Meet the Australians.")

The A.P.-R. Photographic Contests

Two Classes Monthly: "Open" and "Set Subject"
One prize only in each class to any single competitor.
Highly Commended prints which are reproduced will merit a Reproduction Fee.

Prizes by Kodak Orders are as follows:

CLASS A

First Prize—Value £2/2/-
Second Prize—Value £1/1/-
Third Prize—Value 15/-

CLASS B

First Prize—Value £1/1/-
Second Prize—Value 15/-
Third Prize—Value 10/6

Additional Prizes are frequently awarded if the quality of the entries justifies.

SET SUBJECTS

1951

May	Closes March 10 ..	"Holiday Happenings"
June	Closes April 10 ..	"Pattern and Texture"
July	Closes May 10 ..	"Tree Study"
August	Closes June 10 ..	"Against the Light"
September ..	Closes July 10 ..	"Character Study"
October	Closes August 10 ..	"Still Life or Table-Top"
November ..	Closes September 10 ..	"Seascape or Marine"
December ..	Closes October 10 ..	"Record or News"

1952

January	Closes November 10 ..	"Bird, Animal or Insect"
February	Closes December 10 ..	"Clouds"
March	Closes January 10 ..	"Hands"
April	Closes February 10 ..	"Australian Landscape"
May	Closes March 10 ..	"Silhouette"
June	Closes April 10 ..	"Men at Work"
July	Closes May 10 ..	"Floral and Decorative"
August	Closes June 10 ..	"Street, Road or Track"
September ..	Closes July 10 ..	"Architecture"
October	Closes August 10 ..	"Outdoors at Night"
November ..	Closes September 10 ..	"Winter"
December ..	Closes October 10 ..	"Self-Portrait"

"Open" prints which have not won prizes may be re-entered for a Set Subject, but not for Open Contests.

Two "poles apart" aspects of photography were featured in well-known radio sessions towards the end of January. We heard of the troublous experiences of "Fred and Maggie Everybody" in the way of obtaining their passport photographs, and of Maggie's keen disappointment with her own particular portrait. Wilfred Thomas, in his current travel series, referred to a drive along one of Germany's *autobahns*, in the course of which the party passed through many miles of tall, dark forests, as "an experience like driving through a photographic negative."

* * *

Photography was featured in one of the floats of the Anniversary Day Jubilee Procession in Sydney. The Sugar Industry exhibited a series of circular hand-coloured murals, each featuring one of the different trades associated with the growing, processing, and distribution of sugar.

* * *

J. P. Carney, A.R.P.S., has been officially advised by P.S.A. of his Three-Star Award of Merit for gaining a total of one hundred and sixty acceptances (must be with at least thirty-two different prints) at approved International Salons.

* * *

The "One-Woman-Show" of the work of Rosalind Badgery (Mittagong, N.S.W.) was displayed in the Kodak Store windows (Sydney) towards the end of last month.

* * *

From Harold Lewis, Editor of *Photography* (London), comes the friendly offer to be of every possible service to any readers who may be visiting London during the Festival of Britain Year. For photographic advice and enquiries, it is only necessary to telephone Central 4040 and ask for "Photography Enquiries."

* * *

Entrants to the A.P.-R. contests are reminded that it is essential that stamps for the return of prints be regularly forwarded.

SALE OF USED APPARATUS AND LENSES

KODAK STORE, 379 George Street, Sydney

CAMERAS

- UA4345—Ensign Selfix 420, synchro. model, f/4.5 Ensar lens, case, adapter ring, Portra lens, filter, hood, cable release, case .. £20
- UA4330—Zeiss Ikon Nettar, f/4.5 Nettar lens, 8-speed shutter, 16 exp. on V120 film £15
- UA2964—Six-20 Folding Brownie, f/6.3 Anastar lens. Price .. £6 15/-
- UA4322—Six-20 Kodak, Model B, f/4.5 Kodak anast. lens, 4-speed shutter, case .. £11
- UA4305—Retina I, f/3.5 Xenar lens, Compur-Rapid shutter .. £29
- UA2787—Leica III, f/3.5 Elmar lens, 105mm. f/3.5 Trinol telephoto lens, Universal Stewartry finder, always-ready case .. £94
- UA2768—Ensign Auto-Range, f/4.5 Ensar lens, coupled rangefinder, always-ready case. Price .. £33 7/-
- UA2772—Foca IV, f/2.8 coated lens, Palec speed flash, Mullard spare tube, always-ready case .. £130
- UA2770—Voigtlander Vito, f/3.5 coated Skopar lens, Prontor S shutter (synchro), lens hood, filter, instr., box .. £29
- UA2751—Kodak 35 (rangefinder model), f/3.5 Kodak Special coated lens, Kodak Flashholder and reflector, always-ready case .. £60
- UA2772—Leica IIIC, f/3.5 Elmar lens, outside synchronisation for speed flash .. £100
- UA2785—Leica IIIA, f/2 Summar lens, cap, case, hood. Price .. £85
- UA2789—Leica IIIC, f/1.5 Xenon lens, Leitz universal finder, 13.5cm. f/4.5 Hektor telephoto lens, cap, cable release, Avo exposure meter, spare cassette, always-ready case £225
- UA4303—Six-20 Kodak "A," f/4.5 Anaston lens, case. Price .. £19 7 6
- UA4319—Retina II, f/2 Xenon lens, Compur-Rapid shutter, 3 filters, aux. lens, always-ready case .. £60
- UA2800—Flexaret III (synchro. model), auto-wind, f/3.5 coated lens, always-ready case £40
- UA2697—Semm-Kim, 24 x 36mm., f/2.9 coated Cross lens, 4-speed shutter, always-ready case £14
- UA4304—24 x 36mm. Kine Exakta, f/1.9 Dallmeyer coated lens .. £85

CINE

- UA4223—Kodak Cine Ektar telephoto lens, 152mm., f/4, coated .. £133 10/-
- UA4228—38mm. f/4.5 Kodak telephoto lens for Cine-Kodak 8, Model 60 .. £16
- UA4219—Cine Master, Model II, 8mm. camera, f/2.5 Univior Cine anast. lens, always-ready case. Price .. £46 15/-
- UA4207—Hunter Raybrite screen, in box £2 15/-
- UA4211—Victor 16mm. cine projector, Model III, 250-watt lamp, leads, plugs, carrying case, transformer .. £40
- UA4230—Cine Kodak 16mm. camera, Model B, f/3.5 lens, carrying case .. £20

LENSES

- UA4224—Zeiss Tessar, 15cm., f/4.5, flange, hood. Price .. £10 10/-
- UA4401—Kiolos shutter with f/5.8 Series I Ensign anast. 4.75" lens .. £4
- UA4188—W.W. lens, f/4.5, 5", flange .. £6 15/-
- UA4800—Telephoto Xenar, 30cm., f/5.5, caps, 2 series VIII filters, adapter, for Reflex Korelle. Price .. £60
- UA2849—Cooke Aviar, Series II, f/4.5, 8½", mount £20
- UA4779—Ross Xpres, f/3.5, 3" in focusing mount. Price .. £7 10/-

SUNDRIES

- UA4188—Set 2" condenser lenses, in mount £1 8/-
- UA4189—Electro-Bewi exposure meter, case £5 10/-
- UA4178—Photrix S.S. electric exposure meter, instr., case .. £6 15/-
- UA4158—Foca Prismo portrait attachment set, Prismor 1.5 lens, Prismor 3.5 lens, viewfinder, parallax eliminator .. £8 19 6
- UA4182—Saga stainless steel 35mm. developing tank. Price .. £1 10/-
- UA4187—Eastman Kodak studio scales, pans, weights. Price .. £3 10/-
- UA4169—Leitz turret-head copying attachment with focusing lens .. £17 10/-

KODAK STORE, 386 George Street, Sydney

CAMERAS

- UA4028—V.P. Exakta, f/3.5 lens, two aux. lenses filter, case .. £46
- UA1980—V.P. Exakta, f/1.9 Primoplan lens, case, three screw-in filters .. £59
- UA4016—Foca II, f/3.5 lens .. £47 10/-
- UA4047—Ensign Commando, f/3.5 lens, cable release. Price .. £45
- UA4008—Ensign Auto-Range, f/4.5 lens .. £30
- UA4054—Robot, f/2.8 Xenar lens, case .. £45

LENSES

- UA1306—5½" Ross Xpres, in Compur shutter £27 10/-
- UA1312—Tessar, f/6.3, in Compound shutter £9 10/-

KODAK STORE, 252 Collins Street, Melbourne

CAMERAS

- UA8301—Kodak 35, f/3.5 coated lens, speeds 1/10 to 1/200 sec., B.T., coupled rangefinder, always ready case .. £38 10/-
- UA8315—Retina I, f/3.5 Xenar lens, Compur shutter, always-ready case .. £15 10/-
- UA8321—Foca 24 x 36mm., f/3.5 lens, speeds 1/25 to 1/1000 sec. and B., always-ready case. Price .. £27 10/-
- UA3210—Zeiss Ikonta, 2¼" x 3½" folding, f/3.5 coated Tessar lens, speeds 1 to 1/400 sec., B.T., leather case .. £35

- UA8304—Rolleicord reflex, f/3.5 Zeiss Triotar lens, speeds 1 to 1,300 sec., T.B., always-ready case .. £32/10/-
- UA8313—Rolleiflex reflex, f/3.5 Tessar lens, speeds 1 to 1,500 sec., B.T., always-ready case. Price .. £39/10/-
- UA8305—Rolleiflex reflex, automat model, Tessar f/3.5 coated lens, Compur-Rapid shutter, speeds 1 to 1,500 sec., B.T., always-ready case .. £65
- UA8238—Voigtlander Bessa, f/3.5 Skopar lens, Compur-Rapid shutter, coupled rangefinder, four filters, always-ready case .. £25

CINE

- UA8299—Cine-Kodak, Model 20, 8mm., f/2.7 lens, case .. £27/10/-
- UA8324—Cine-Kodak, Model 60, 8mm., f/1.9 lens, yellow and green filters, case .. £39/10/-
- UA8333—Bell & Howell, 8mm., f/2.7 lens, 8-, 16-, 32-, 64-frames per second, leather case .. £35
- UA8331—Kodascope, Model 50, 8mm. projector, 300-watt lamp, complete .. £27/10/-
- UA8324—Kodascope, Model 80, 8mm. projector, 300-watt lamp .. £37
- UA8311—Kodascope, Model C, 16mm. projector, 300-watt lamp .. £25
- UA8221—Kodascope, Model D, 16mm. projector, 300-watt lamp, leather case .. £32/10/-

KODAK STORE, 250 Queen Street, Brisbane CAMERAS

- SH548—Rolleicord, Model 1, f/3.8 Triotar lens, case. Price .. £40
- SH597—Rolleiflex Standard, f/3.8 Tessar lens, case, green filter, 2 Proxars .. £59
- SH591—Foth Flex Twin-lens Reflex, f/3.5 Foth anastigmat lens, focal plane shutter, case. Price .. £37/10/-
- SH547—Zeiss Ikon Ikonflex, f/4.5 Novar anastigmat lens, Compur shutter .. £30
- UA7115—Ciro Flex, f/3.5 Velostigmat lens, case. Price .. £38/6/-
- UA8716—Flexaret II, f/3.5 lens, Prontor II shutter, always-ready case. New condition .. £42
- UA8722—Flexaret III Twin-lens reflex, f/3.5 lens, Series V lens hood, filter holder, two filters, two 30mm. close-up lenses, case .. £43
- UA8617—Aiglon Rex Reflex, f/4.5 lens, always-ready case .. £11
- UA8628—Ensign 220 Auto-Range, f/4.5 lens, Epsilon shutter, coupled rangefinder .. £32
- UA8679—Kodak 35, f/3.5 Special lens, always-ready case .. £26
- UA8710—Wirgin 24 x 36mm., f/2.9 lens, Prontor II shutter, case .. £21/15/-
- UA7223—24 x 36mm. Argus C11, f/3.5 lens, case. Price .. £31/15/-
- UA7220—Perflex 44, 24 x 36mm., f/3.5 Scienar Perflex lens .. £31
- UA8592—Photovit, f/3.5 Xenar lens, four cassettes, cassette loader, lens hood, always-ready case .. £24

CINE

- SH386—16mm. Kodascope Model L projector, one reel, two leads, resistance, projection lamp, oil can .. £110
- SH225—Cinevox Silent projector, 750-watt lamp, transformer .. £93

LENSES

- UA8668—Taylor-Hobson Cooke Portrait, Series VI, f/5.6, 13" .. £20

- UA8453—Cooke Aviar, f/4.5, 7" .. £16
- UA8669—Cooke Anastigmat, Series V, f/5.6, 6" .. £5
- SH609—Ross Xpres, f/4.5, in Iris mount with flange. Price .. £27/10/-
- SH614—Cooke, f/4.5, 10.4", in Iris mount .. £40
- SH215—Zeiss Tessar, f/4.5 .. £8
- SH104—Graflex, f/5.6, 15" .. £49

KODAK STORE, 37 Rundle Street, Adelaide

CAMERAS

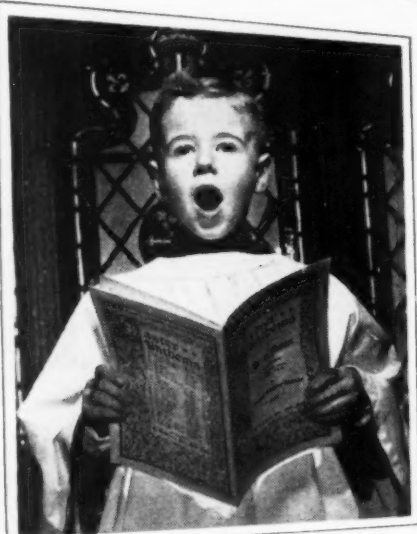
- UA480—Contax III, 24 x 36mm., f/1.5 Sonnar lens, focal plane shutter, 1/2 sec. to 1/1250 sec., built-in photo-electric exposure meter, coupled rangefinder, always-ready case. Good order .. £125
- UA586—Brownie Reflex, 12 exp. (1 1/8" x 1 1/8") on V127 film. Excellent order .. £3/10/-
- UA641—Six-20 Kodak "A", f/4.5 Anastar lens, 8-speed Epsilon shutter, 8 exp. (2 1/4" x 3 1/4") on V620 film. Perfect order .. £20
- UA643—Ensign Auto-Range, f/4.5 Ensar lens, 8-speed Epsilon shutter (1 sec. to 1/150 sec., T. & B.), coupled rangefinder, soft leather carrying case. Excellent condition .. £28/10/-
- UA678—Purma Special, f/6.3 Beck lens, 16 exp. (1 1/2" x 1 1/2") on 127 film, 24" portrait lens, lens hood. Excellent order .. £6/10/-
- UA683—2A Folding Brownie, Rapid Rectilinear lens, 8 exp. on V116 film, carrying case. Good order .. £4/17/6
- UA684—Contessa Nettel folding, 2 1/4" x 3 1/4", f/4.5 Tessar lens, 8-speed Compur shutter, leather carrying case. Good order .. £12/10/-
- UA685—Zeiss Ikon "Tenax," 24 x 36mm., f/3.5 coated Tessar lens, Compur-Rapid shutter, 50 exp. (24 x 24mm.) on standard 35mm. cassettes. Perfect order .. £27/10/-
- UA689—Coronet "Diafil," 2 1/4" x 3 1/4" folding, Meniscus lens, built-in yellow filter, portrait lens, carrying case. Good order .. £3/15/-
- UA691—Ensign Ful-Vue, 12 exp. on V120 film, always-ready case. Perfect order .. £3
- UA700—Ensign Selfix 820 folding, f/3.8 Ross Xpres coated lens, 8-speed Epsilon shutter (1 sec. to 1/250 sec., T. & B.), 8 exp. (2 1/4" x 3 1/4") or 12 exp. (2 1/4" x 2 1/4") on V120 film, double exposure prevention. Excellent order .. £25
- UA702—Kinax I 2 1/4" x 3 1/4" folding, f/4.5 Kinn lens, 4-speed shutter (1/10 sec. to 1/150 sec., and B.), 8 exp. on V620 film. Perfect order .. £9
- S/S707—Ensign Ranger I, f/6.3 Ensar lens, 3-speed Trikon shutter, 8 exp. (2 1/4" x 3 1/4") on V120 film. Excellent condition .. £11/18/6
- S/S708—Six-20 Kodak "A," f/4.5 Anaston lens, 4-speed Epsilon shutter. Perfect order. Priced at .. £18/10/-

CINE

- UA133—16mm. Siemens Converted Sound Projector, 5cm. Meyer Goriltz lens. Complete with 12" speaker .. £115

SUNDRIES

- UA471B—2" Series VII adapter ring, 50.5mm. 10/-
- UA471C—2" Series VII retaining ring .. 7/-
- UA650—Envoy 35mm. apron developing tank. Good order .. £1/15/-
- UA696—Austral Junior contact printer. Adjustable masks to take all sizes up to half-plate. Complete with globe, safelight and flex. Excellent order .. £5/15/-
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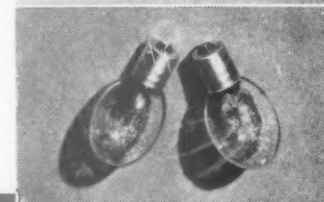
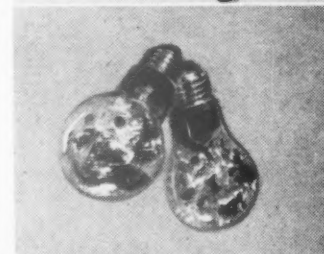
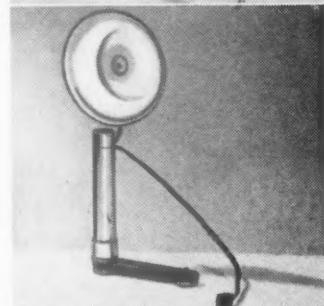
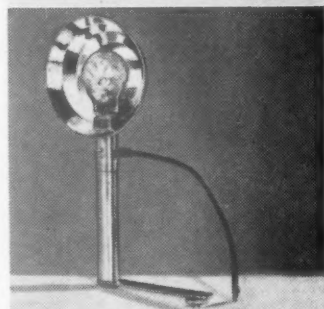
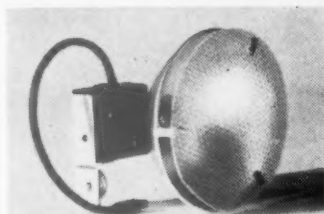
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4. **Baby Sashalites:** You can depend on the ever-popular Baby Sashalite flash bulb for good results—they're clean, safe, and easy to use. Ideal for use with the Litemaster and Lanex flash guns. E.S. caps. Price 3/- each.
5. **Philips Photoflux PF14 Bulbs:** These midget-type flash bulbs are the "ideal" for amateur photographers—they are reliable, handy to use, and economical. With auto-bayonet caps and giving a brilliant flash of 1/40 sec. Price 1/11 each.

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